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london life

WHO PEOPLE ARE DATING

PLUS LONDON'S BEST GUIDE TO WHAT'S ON

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Choose Consulate . . . rich Virginia tobacco,
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for a taste that's refreshing.
Today's fresh taste is Consulate.
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Menthol fresh — cool as a mountain stream

By Rothmans of Pall Mall

LONDON LIFE

Editor Ian Howard. **Pictures Executive** Jeremy Banks. **Copy Editor** Colin Bell. **Art Editor** Tony Page. **Production Editor** Patrick Brangwyn

INCORPORATING THE TATLER

London's river is featured largely on picture postcards freely available, and a shot of the Pool of London with Tower Bridge is a must for keying-in viewers in those TV shows where the action frisks between capitals. But what we want to know is, does London make enough of the Thames? This week *London Life* presents a close look at the river, points out the wasteland of lost opportunities along its banks and introduces some potent (and always practical) suggestions for making more of the waterway and its environs (see page 14). Meanwhile, tourists, having found no pastoral retreat with a river view, only a couple of restaurants looking over the water, no traffic-free strolls by the banks, turn inwards and northwards for their entertainment.

One continual attraction is the military pageantry of the Household Cavalry and the Changing of the Guard at Buckingham Palace. Is this just a boring routine for the guardsmen, or is there more to the problem? On page 26 a Guardsman reveals the secrets and tells something of what is involved in guarding the Queen.

Hauntings

From an amusing invention to a boring event to the beginnings of a cult – that's the continuing story of the *Carry On* series of films. The latest opens at the New Victoria cinema on Thursday. This time the theme is horror, and the title is *Carry On Screaming.* Harry H Corbett and Kenneth Williams lead the hauntings; Jim Dale, Joan Sims and Fenella Fielding crop up. For more serious culturists there's a revival of Petroni Griffi's 1962 study *Il Mare.*

Sculpture

The David Smith retrospective exhibition of his sculpture opens at the Tate Gallery on 19 August: he died last year. The Edinburgh International Festival opens on 21 August – lasts until 10 September – and includes Frank Dunlop's production of *The Winter's Tale* with a splendid cast headed by Laurence Harvey, Moira Redmond, Diana Churchill, Jim Dale and Jane Asher. Feelings grow that such an interestingly handled, infrequently seen play should come to the capital as well.

WHAT'S IN LONDON LIFE

Who's dating who in London? First, in Allan Ballard's cover picture, there's pop singer Michael D'Abo and actress Maggie London. And there's more, too. Page 11

Mr Arthur Bottomley became the Minister for Overseas Development last week. He, and other bosses, are pictured in the offices that reflect their character. Page 19

Here is a duo of Cheesecake Girls. More of them, and 10 others, prove that the glamour-girl is back in fashion. Who is the man behind this resurgence? See page 22

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Make sure of your London Life every week-see page 54

BY APPOINTMENT TO H.M. QUEEN ELIZABETH II DRAPERS FREDERICK GORRINGE LTD. LONDON

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Finally, end your visit relaxing in our restaurant over coffee, lunch or tea.

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INSIDE LONDON LIFE

Colin Chapman is trying to keep secret his new centre-engined car. **Noel Harrison** is making a new Hollywood TV series, "The Girl From Uncle." **Chris Booker's** widely publicised "The Neophiliacs" is once more in Weidenfeld's lists – although this time for November; Booker himself is currently tipping February 1967. **Peter Ustinov** is the likely star in the London production of **Zero Mostel's** hit "Fiddler on the Roof." **George Harrison** was given a book called "Indian Temple Architecture" when he met the Indian Ballet Troup. **Louis Kentner** has recorded a programme for the BBC – in Liverpool. **Ann Jenner,** soloist dancer with the Royal Ballet, has a black eye. **Pamela Manson** suggested that **Tsai Chin** ought to have a part in the **Dudley Moore** film, and the producer said good idea. Our **Roger Baker's** "Book of London" is due from Michael Joseph in the spring. **Billy Wright** appears in an instalment of Crossroads this week – acting.

Five leading figures in the world of music have a £90,000 headache. Sir Adrian Boult, Sir Malcolm Sargent, Sir Thomas Armstrong, Mr Kenneth Wright and Mr Leslie Boosey are the trustees of the Henry Wood National Memorial Trust. The £90,000 was raised with the aim of building a new concert hall to replace the Queen's Hall. This sum is not enough to build a concert hall today. Now the trustees are preparing to return their money to any donors who gave a subscription of more than two guineas. Sir Thomas Armstrong commented: "We think that after all these years very few will wish to reclaim their contributions. The trustees are now turning their attention to creating an international scholarship for young conductors as a suitable memorial to Sir Henry Wood."

Topping up the water before a weekend race, a mechanic used the contents of a rather grubby bottle standing on a trailer. As the last drops gurgled in, a spectator shouted, "Hey, that's my bottle of gin!" Too late. But London driver Dan Hawkes won just the same without so much as a hiccup from his Brabham.

Scotland Yard still doesn't seem entirely sure when it will be moving, lock, stock and fingerprints, to its new home in Victoria Street. The 20-storey building there is almost ready for occupation – and the Commonwealth Relations Office is anxious to move into the old Scotland Yard buildings. But the big move itself is apparently only set for "this winter."

Jean-Paul Belmondo, reported here on holiday the other week, did in fact make a picture here – a guest appearance in Casino Royale. *Also in it is Joan Collins, whose husband Anthony Newley comments: "Who isn't in it! They ask you as soon as you get off the plane . . ."*

Andrew Roth has just published his new *MPs' Chart*. Apart from setting out the names, constituencies, majorities, political outlook, political history, education and family for every Member, Roth sums up each one with three or four words of capsule comment. Of Douglas Jay, the President of the Board of Trade, he says: "Tall, Big Ears; Seedy-looking." And of Geoffrey Rippon, the Opposition spokesman on Housing – "Chubby; Specs; Pedestrian."

The Rev Meredith Davies, vicar of St Botolph, Aldersgate, has a large, and entirely unexpected, mushroom harvest in his churchyard. A courageous parishioner has picked and eaten some, and reports no ill effects.

One of London's fastest-rising young musical comedy stars, 27-year old Ann Hamilton, is thrilled at her latest chance. She is busy rehearsing for her part in the new musical, *The Great Grimaldi,* which opens in the West End in October. Ann will play a Cockney actress and wear period costume. Ann last starred in *Little Me.* Since then she has made many television appearances, and will be heard on the latest Morecambe and Wise

comedy LP. Ann is married to Tony Clayton, stage manager with the Royal Shakespeare Company. They have a five-year-old son, Mickey, and live at Ealing. When Ann isn't acting, singing or caring for her family, her favourite pastime is dressmaking.

London telephone subscribers looking for just one call that gets through first time will be glad to hear that thanks to a new link in the Commonwealth under-sea cable, 2,058 nautical miles long, the operators here can now dial Hong Kong numbers direct.

Paul Scofield and director Fred Zinnemann are being given a party by the Women's Press Club on 25 August at the club's premises in Carey Street – apparently because Scofield and Zinnemann are busily making a film of Robert Bolt's *A Man For All Seasons*, which is about Sir Thomas More, and the club's house was once Sir Thomas's.

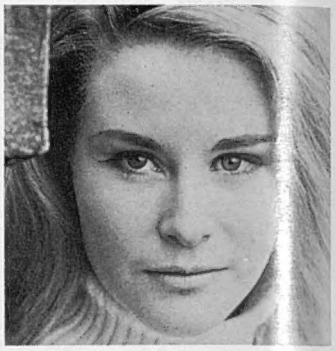
Mario Lappon's super restaurant, Le Boudoir, is suffering from a menu-shortage. Each menu, bound in watered-silk, has a genuine antique miniature on the cover – and a combination of art-hungry patrons and a growing shortage of genuine miniatures in London shops has brought Lappon to the point where he has to ration menus out, one between two.

The Tun of Port restaurant in Holland Street, W8, is hoping to bring about a resurgence of elegant living in London. Customers arriving for dinner wearing evening dress will be rewarded with a free drink.

Sir Alec Martin, former managing director of Christies, has presented St Columba's Church, Pont Street, with enough money to run an annual party for the choir. Sir Alec, an elder of the church, used to be a choir-boy there himself – in the late 1890's.

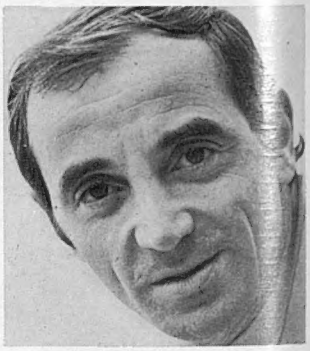
The Bank of England, apart from its problems defending sterling and making us accept dirty notes, is having difficulty printing enough of the stuff. Large advertisements in local papers around Loughton, Essex, where the Bank's printing works are, are crying out for Women, Girls and Male Staff – "no previous experience necessary."

Alexandra Stevenson is trying to lose weight for her part in the Laurence Harvey film *The Spy With The Cold Nose.* While in town she refuses to eat cream and cakes, and she keeps dashing back home to Gloucestershire where she plays squash, rides and swims. "I shall be very glad when the bigger girl comes back into



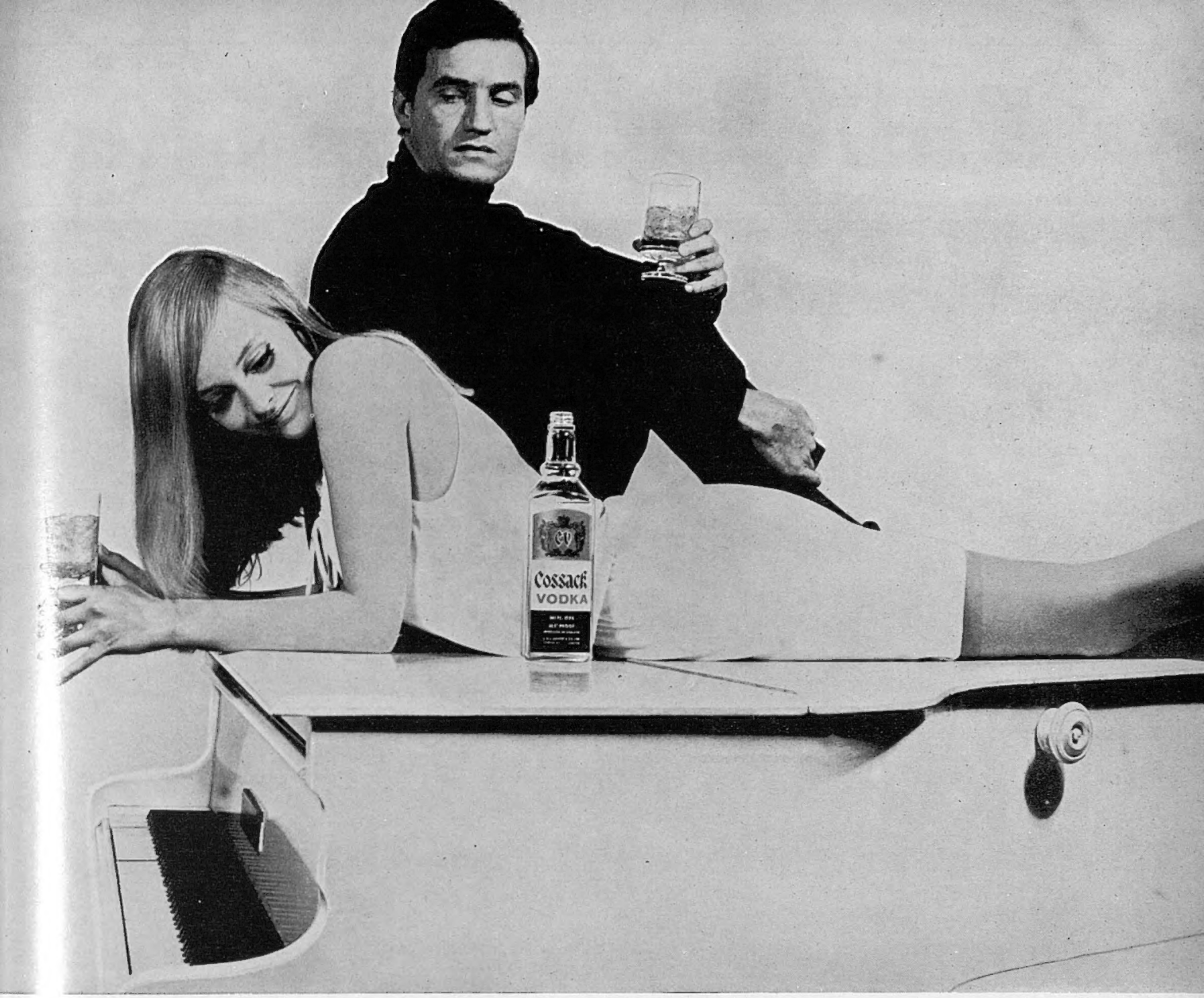
favour," she says. Weight hasn't seemed much of a problem in her career so far, though none of the pictures she has made so far has actually been seen. They are *The Liquidator, Prehistoric Women* and – wouldn't you know! – *Casino Royale.* In *The Spy, etc,* Alexandra shares the screen with Pickles, that dog which found the World Cup. "I love animals," she says.

Charles Aznavour, the singing idol of France, is to make his first-ever British appearance at the Albert Hall on 4 September. His concert will, as always, consist of 30 or more songs – all with



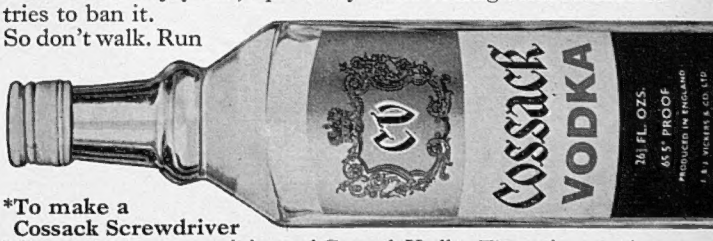
either words, music, or both, written by Aznavour. Britain is just about the only country in the world where an Aznavour concert would still have unsold tickets a fortnight beforehand, so Londoners eager to discover what it is all about should be able to get in.

The Hobbies Shop in Old Broad Street has a new line in trendy toys: an attaché case fitted with a concealed camera and pistol. Only the camera is real, but both can be operated unobserved, using small apertures in the case. Only 99s 11d to equip your child for blackmail, espionage and assassination.



Cossack gets mixed up in all kinds of things

Cossack looks harmless enough
It's so pure, it's even clearer than the glass you drink it from.
Clearer than the ice you drink it with.
But don't let that fool you.
This particular vodka is made with one hundred per cent pure spirit.
If the British had discovered it earlier, the Charge of the Light Brigade would have been a picnic.
Cossack isn't fussy about the company it keeps either.
It mixes unscrupulously with just about anything: tonic, orange, coke, lemonade, lime, ginger ale or tomato juice.
And if you think a screwdriver is for opening tins of paint, you're in for a pleasant surprise.*
Unlike other drinks, Cossack doesn't take its revenge on you next morning. It leaves your head clear, and your breath clean.
Cossack is so enjoyable, it probably won't be long before someone tries to ban it.
So don't walk. Run



***To make a Cossack Screwdriver**
Mix two-to-one orange juice and Cossack Vodka. Throw in some ice. If you want to make the pleasure last, add soda too.

Cossack VODKA breathtakingly pure

PHEW! A CLOSE SHAVE

FOR THE BEATLES

The gods, they say, destroy those they love. So, if the mood is right, does the public. This week the Beatles are touring America, and they arrived there in the face of some opposition and Burn-the-Beatles scenes like the one pictured on the left. It could have been disastrous for the group, but some quick talking saved the day. ROGER BAKER reports on the reaction to John Lennon's celebrated remark.

HONOUR is satisfied. Apologies have been made and exchanged. The Beatles can continue their tour of America, sure of packed houses and the requisite amount of screaming. It did look for a moment as though things were going to be a touch rough. The arrival did not have the familiar *éclat*; one report estimated a mere 150 for the welcome crowd at Chicago airport, and there was rumour of half-sold concert halls. But that's all over now. Boston, Memphis and Cincinatti this week; St Louis, Seattle and San Francisco next week – the itinery as planned *senza rancor*.

Perhaps the most curious aspect of the whole business seemed to be the timing. John Lennon gave Maureen Cleave an interview for the *Evening Standard* in April. The taciturn English, used to the Beatles' freewheeling line of chat and general irreverence, and possibly immune to the comments of pop signers anyway, barely raised an eyebrow. The controversy should have sprung up in the brisk days of Spring, not in the langorous Summer.

Air cleared

Curious too, that the comment he made at that interview, should have been seized by an American disc jockey (called Tommy Charles) just as the Beatles were releasing their new LP, and just on the verge of a tour of the States, where they provoke the sort of hysteria that Britain grew out of two years ago.

Clearly the first problem was: how important is the anti-Beatles outburst? The boys themselves refused to comment, but manager Brian Epstein felt something should be done. There were stories of record-burning and other celebrations associated with the more glamorous exploits of the Ku-Klux-Klan. Epstein, in point of fact, apologised for Lennon. The remark, he said, was made in a context of "astonishment" that "the Church of England had declined so much in England." And he murmured that John Lennon regretted "any offence to people with certain religious beliefs."

This was not particularly effectual, and it was not until Lennon apologised himself at a Press conference in Chicago last Friday that the air was finally cleared. Then Tommy Charles forgave *him* – and presumably Alabama can now hear *Yellow Submarine* emanating from Station WAQY.

No comment

Is it all sweet and smooth, though? Millions of people who have never heard of the *Evening Standard* now know what John Lennon said there.

A deep, smooth voice from the Church Information Office gave the official view: "It is surprising to find that so much attention is being given overseas to an article published in London in April. When it appeared here it was recognised that John Lennon's views were based on ignorance of the subject and were not worthy of comment." In other words, no comment.

In the pop world itself, many of John Lennon's colleagues are rallying round in support of the chief Beatle. Their comments range from a flip remark by Malcolm Pool (bass player for Artwoods, a group on the up and up) who said: "All I can say is I don't hear anyone screaming in church," to a more reasoned comment from Wendy Varnals.

Miss Varnals compered BBC-TV's pop show *A Whole Scene Going*.

Says she: "What really stung people was the simple fact that he was possibly nearer the truth than so many of us care to admit – at least in public. One thing in John's favour is that he has the courage to voice his beliefs."

The disc jockey Dave Cash was merely sardonic: "I dig the new image," he said. Helen Sharpiro was clearly disturbed: "I think the whole thing is most unfortunate." Chris Farlow lived up to the image of the laconic child of our time and muttered: "I guess he's entitled to his own opinion, and anyway I tend to agree with him."

What he said

Zoot Money realised that the stories and quotes winging across the Atlantic were possibly garbled. "I can't imagine a man like John Lennon would have said something like that without previous thought. Nobody printed what he said before and after this particular quote. Far too many people requote and re-requote quotes and very often this means that the reader gets the wrong end of the stick."

So this is what John Lennon actually said: "Christianity will go. It will vanish and shrink. I needn't argue about that. I am right and I will be proved right. We're more popular than Jesus now – I don't know which will go first, rock 'n' roll or Christianity. Jesus was all right, but his disciples were thick and ordinary." This weekend Lennon tried to explain in more detail what he was getting at: "I was using the name 'Beatles' as an example," he said in Chicago. "But I could have said 'TV' or 'cinema' or anything else that is popular. I never thought of repercussions."

John's Dad, Freddie Lennon, realised instantly what his son meant: "I think that John, while not meaning to be derogatory to the Church, was merely stating a fact that in lots of Christian teenagers' minds, they (the Beatles) are probably bigger than Jesus."

He also points out the charity work the Beatles have done for Oxfam, and refers to: "The pleasure they have brought to millions forming a common bond between Eastern (that is non-Christian) countries and the West."

The vicar of St Mary's, Paddington was asked for his opinion. He is the Rev William Shergold, notably sympathetic to young people and their fever for pop music; he founded the 59 Club, with its leather jackets and motorcycles. "The Beatles are very good at off the cuff remarks like that," he said. "They are very witty usually, and I feel it must have just slipped out and is not really John Lennon's considered opinion on religion. I think it may have been a reaction to Cliff Richard coming out on the side of the angels." At the time he spoke, Mr Shergold did not realise that John Lennon's remark had been made so long ago, which was why he mentioned Cliff Richard who, more recently, has made *his* religious views pretty plain.

Childhood rule

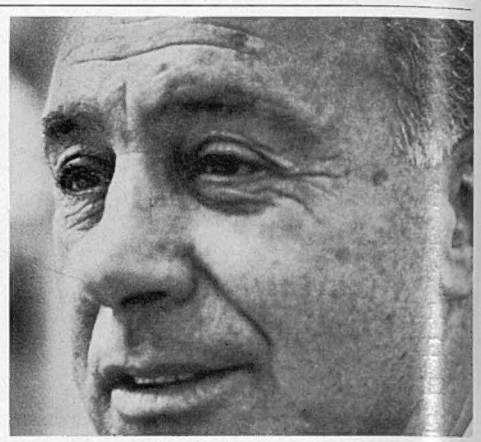
The ripples will no doubt widen, and many people will be reminded of a basic childhood rule: "Think before you speak." Some commentators have actually taken the problem a step farther and ignoring the basic challenge seem to have resented Lennon claiming this great popularity, for his team. Quentin Crewe came up with Charlie Chaplin as the person known by the most people in the world today.

Georgie Fame remarked: "If there is any *living* thing that the average teenager worships more than the Beatles, I'd like to know what it is." And Tom Jones, holidaying in the South of France, puts out the great reminder: "No matter how big one gets, you can never get away from the old show business fact that quick as the public can make you, so they can break you just as easily."

ARRIVAL PLATFORM

By Rodney Burbeck

Author follows the footsteps of Freud



Tea and cakes at the Ritz with author Irving Stone. Here "on the trail" – as he puts it – of Sigmund Freud. Mr Stone, famous for his lengthy, wordy and romantic biographical novels (*Lust for Life, Agony and the Ecstasy*), says he is fascinated by Freud's work and his efforts to "divine the great dark continents of the unconscious."

Mr Stone talks much as he writes, with long passages of crimson prose, peppered with adjectives and dramatic pauses. He nervously toys with the tablecloth, attentive to the teapot. He is a sprightly man of 63, still writing thousands of words a year long after the first quarter of a million about Vincent van Gogh. He was a teacher before he started writing, and I asked him why he began with a then somewhat unknown artist. "I was," he said, "shown 60 of Vincent's drawings and it was the most profoundly emotional experience of my life. He pierced all the veils. I found myself waking up at night writing scenes in my mind."

His novels, he says, are like "salami between the rye bread of history." The salami he is chasing in London is the early life of Freud, talking to his relatives before moving on to Vienna.

Designing girl challenges London boutiques

Coffee with arts college graduate Gwen Swan from Carnoustie, Scotland. Here to sell her exclusive hand-painted silk scarves and dress lengths. Gwen has revived an ancient Javanese form of silk printing known as "Batik." She arrived in London clutching a suitcase full of samples of her work ready to beat a trail round the boutiques and fashion houses of the rag trade.

She has been working single-handed supplying boutiques in Scotland – now she wants to break into the very lucrative business of supplying London's thriving boutiques.

Gwen works alone in a tiny wash-h use in the back garden of her home in Ki och Street, Carnoustie, up to her elbo s in dyes but loving every minute. She a ade her début with an exhibition of her ork during a fashion show at Glamis C stle, home of the Queen's cousin, the Ea l of Strathmore.

"I was doing so well in Scotland t at I thought it was time I tried my luc in London," said Gwen, attractive, d rk-haired, with a lilting accent.

Her silk-printing method originat in Java, where the natives used dyes a ade from jungle berries and tree roots.

Vulture gazes down on diners

Dinner with a bird at Flanagans in Kensington High Street. This is a rather overlarge vulture discovered by the restaurant designer Douglas Fisher at a Sotheby's sale. It arrived at Flanagans last week to join the multitude of stuffed heads on the walls.

This particular vulture was manufactured for the Shakespeare festival at Stratford. Now it is hanging hungrily on the wall of a restaurant. That's show business. . . .

Negro comic observes us

Gin and tonic in Mayfair with 20-stone Negro comedian Godfrey Cambridge, whose "rent a Nigger for your party" act made his name in America. Here for the first time, he is observing the English. Mr Cambridge is a very funny man on the lines of Bob Newhart and Shelley Berman. He has just made a picture called *Biggest Bundle of Them All* with Raquel Welch. He assures me that neither he nor Miss Welch plays the title role.

Bullfighter's friend stops beachcombing

Vodka and lime in Belgravia with the girl friend of El Cordobes, the famed Spanish bullfighter. Anette Andre is her name, a vivacious wisp of a girl, just returned to London after a year in Spain.

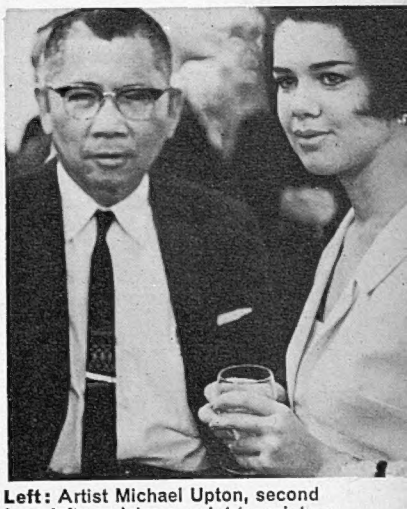
Miss Andre first came to London from Australia some years ago and last year won a starring part in a film opposite Frank Ifield. Then she was picked to star as the only girl in the film version of *A funny thing happened on the way to the Forum* and departed for location filming in Madrid.

There she was introduced to the "Spanish Beatle" El Cordobes. "I have been out with him many times," said Miss Andre. "And you could say I know him rather well. But I don't talk about it very much."

Miss Andre is back in London after spending most of the money she earned in *Funny thing*. "I thought I had better come back before I turned into a real beachcomber," she said. "I love the weather in Spain and the way of life and the people. I have been doing just nothing since filming ended. Now I am waiting for the film to be premièred and I hope producers will notice that I am back in town and available for work."

Party Time

The Liberian Embassy gave a party at the Hyde Park Hotel which attracted many distinguished visitors to London. **Above:** Mr and Mrs James Easson, from Liberia. **Below:** Dr E J Bailey, President of the Canadian Baptist Federation, with Mrs Bailey. **Bottom:** Mr Baga, from the Philippines, with Miss Margaret O'Shea.



Left: Artist Michael Upton, second from left, explains a point to painters David Oxfoby (left), Patrick Procktor and Michael Vaughan at the private view of his new exhibition at the Piccadilly Gallery. **Above left:** Betty Lauder, who designed the Victoria & Albert Museum's exhibition of modern American pottery, talks to Nicholas Egon at the opening party.

JAM TOMORROW

London Life's weekly traffic service

Work on bridges is affecting south of the river this week. There are traffic delays along **Borough High Street** by London Bridge Station because of the construction of a footbridge there. Railway bridge repairs have closed **St James's Road, SE1**, and all traffic is diverted. Two other roads have been closed because of bridge reconstruction. They are **Tennison Road, SE25**, and **St John's Hill, SW11.** In both cases all traffic is diverted.

Other south of the river traffic delays are due to water works along **York Road, Westminster Bridge Road** and **Addington Street,** while resurfacing is slowing up traffic in the **Wandsworth Road** between **Nine Elms Lane** and **Union Grove.**

It's no longer any good trying to jump the queue of traffic on the **Great West Road** by using **Chiswick Mall** and adjoining streets when approaching **Hogarth roundabout** from the east. West-bound traffic is now prohibited from entering the part of **Chiswick Mall** west of its junction with **Chiswick Lane South.**

It's goodbye to right turns over a sizeable stretch of **Kensington** and **Chelsea** if the GLC introduce a traffic improvement scheme now being discussed with Kensington and Chelsea Royal Borough Council. The plan is to ban right turns from **Battersea Bridge** to **Cheyne Walk** and from **Cheyne Walk** to **Battersea Bridge.** Alternative routes would be signposted. It is hoped residential streets in the area will be protected from unnecessary through traffic.

The GLC have a plan to beat the congestion at the northern bridgehead of **Albert Bridge** during the evening peak. Kensington and Chelsea Royal Borough Council has been asked for its views on making **Oakley Street** one-way for south-bound traffic during the evening peak hours.

DAVID WYNNE-MORGAN

DONALD Campbell, the Ewell insurance broker, and Bill Bedford, the Hawker chief test pilot, last week stood in a desolate aircraft hangar and supervised the removal of the wings from the prototype of a Gnat interceptor fighter. And that, believe it or not, was how a new attack on the world water speed record was born.

It was only in spring of this year that Donald Campbell, who has set up an unequalled series of world records on land and water over the past 11 years, announced that he was going to call it a day. He informed the world's Press that he was now going to concentrate on his business interests.

At the time of his announcement, I stated in this column that I did not believe he would stick to it. Breaking speed records is in his blood just as it was in his father's before him. Even I, however, who acted as his project manager at Lake Eyre in Australia two years ago, never realised just how short-lived his return to "civilian" life would be.

Exploratory visits

Sitting in the drawing room of his country home in Leatherhead, surrounded by some of his trophies, photographs of Bluebird, and pictures of his father, he told me: "I want to be the first man to beat 300 mph on water." Last weekend he travelled to the Lake District on exploratory visits to both Coniston and Ullswater where he set previous world water records.

"This has all proved possible because of the help given to me by the Ministry of Aviation," said Donald Campbell. "They made me a present of this Gnat interceptor fighter. I am taking out the Bristol Orpheus jet engine which will give me about 1,000 lb more thrust than the engine I have used before, and I am installing it in my Bluebird hydroplane. I hope everything will be ready within four weeks."

In these days when astronauts go round the world in a matter of minutes, the world water speed record may seem comparatively unimportant. This is a remark you will never hear from anyone who has ever seen the Bluebird hydroplane travel at speed. It is one of the most exciting and strangely beautiful sights in the world. This is the first time he has made an attempt on water in England for nearly 10 years. I am sure that his efforts will capture the imagination of the British people.

"Prince" Michael Romanoff, one of the best-known restaurateurs in the world, has been asked to name his own price by an American syndicate to open his own establishment for the first time in London. For 24 years he owned and ran Romanoff's in Hollywood, and sold it only four years ago. Few men were more loved by their customers. He was always very fussy about his clientele. If he personally welcomed anyone to his restaurant, it rated only just second to an Academy Award. He once threw Commander Whitehead out of his restaurant saying simply: "Go away, you offend me." "I don't dislike him as a man. It is just the way that he murders the English language in his television commercials," he told me.

Mike Romanoff does not discuss his "royal" background. "I am not here to give publicity to the Russian royal family," he once said. One of the American social directories records the fact that in 1920 "aware of several vacancies in the House of Romanoff, he become a Romanoff." As a man, he is one of the few utterly genuine personalities in a world that is becoming increasingly stereotyped. If he is persuaded to come to London, this capital will be a far more entertaining city.

Johnny Mathis finishes his four week season at the *Talk of the Town* this week and sets off to Amsterdam, Copenhagen, Rome and Majorca for a rushed eight-day holiday – his first for two years. He is taking with him his complete troupe of 13 dancers and musicians as well as his producer. "This is really an economy trip," said his producer. "There are 62 of us back in the United States. We always do everything together." Among his audience last week was one of the most enthusiastic jazz saxophonists, King Bhumipol and his wife Queen Sirikit.

The sun has finally set on the British Empire, but its story will go on for ever and ever and ever and ever. Lady Huggins, wife of Sir John Huggins the former Governor-General of Jamaica, has written the story of her life as the wife of a colonial Governor. She has just handed it in to Heinemann's – and it runs to 170,000 words.

Lord Lumley, the son of the Earl of Scarbrough, and formerly ADC to Field-Marshal Lord Harding when he was Governor-General of Cyprus, has gone into public relations. He is working as an executive for Frank O'Shanohoun, and now has to be considerably more friendly to the Press than when he was one of Princess Margaret's regular escorts. I understand it has been a successful transition.

Darryl Zanuck is currently in Paris planning the production of Lawrence Durrell's *Justine*. He is trying to star Albert Finney opposite Julie Christie. "That's not show business, it is simple chemistry," he said.

Constantine Fitzgibbon, the novelist, is about to start work on a two-year task of writing a book on the de-Nazification of Europe. To do it, he sets up residence in Ireland on 1 September, one of the few European countries whose knowledge of Nazis was entirely second-hand.

Who people are dating

Hand in hand in theatre-land . . . sounds like a public relations man's fantasy. But actor Simon Williams and his girl-friend, 18-year-old actress Pippa Steel (pictured left by STEPHEN GOLDBLATT), probably hold hands more than most couples. They appear as young lovers in William Douglas-Home's play *A Friend Indeed* at the Cambridge Theatre. And they date regularly in real life.

Simon is the son of actor Hugh Williams – Pippa a cousin of Hayley Mills. Both come from distinguished theatrical families, and both seem destined for an upward spiralling career. Their romance began when they arrived for early rehearsals. "We were brought together by circumstances," said Simon. "It's not too serious," commented Pippa. "We like each other's company," he added. "We don't live for each other or anything like that," she said. Neither has other engagements when the play's run ends later this month. "We'll probably spend our time playing tennis or climbing trees," Simon said. "Or doing both at the same time," said Pippa.

. . . AND WHO ARE OTHER PEOPLE DATING? — SEE OVERLEAF

Nigel Johnson-Hill, 19, and **Suzy Durkin** (above) have known each other for seven months. Nigel, a banking student, was doing the rounds one night of girl-friends' flats in Kensington when he met Suzy, a secretary and part-time model.

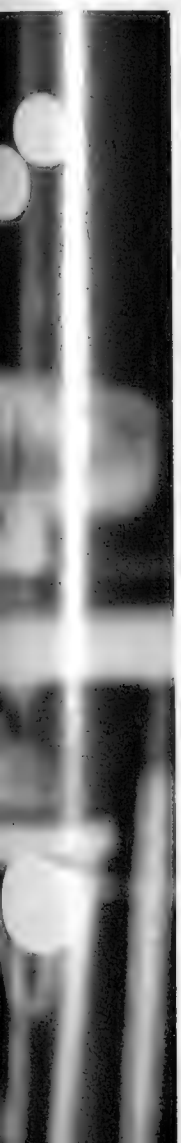
Rodney Kinsmen and **Elisa Ngai** (right) have known each other for about three years. They met at the Central School, where they were both students of Interior Design and Furniture. Elisa now models, and Rodney designs furniture: he has his own firm with two other partners, called Omk

Ian Freebairn and **Fiona Fraser** (below) have known each other for four months. Ian is an actor (a cousin of David McCallum) who does telsvision work by day and runs Emma's discotheque, on Victoria Embankment, by night. Fiona, too, is an actress, concentrating mostly on television.

WHO PEOPLE ARE DATING

Michael Craze and **Sheila White** (left) have known each other for about a year. Sheila, 18,was last seen in *On the Level*, and Michael, 23, in *Dr Who*. **Bunny Walker** and **Bryan Morrison** (below) have known each other for several years. Bunny runs her own model agency. Bryan is an interior designer.

Gita Renik and **Ray Mayo** (below) first met three years ago. She is Latvian, but has lived over here for some time. At the moment she works on the pop scene, is a disc-jockey in various clubs, and also models. Ray is a chef, and he started dating her on her 19th birthday.



John Riley and **Cyndy Bury** (above) have known each other for several months. John, the Beatles' dentist, is probably the envy of most men – for Cyndy is the Bunny Mother at the Playboy Club.

Susan Davis and **David Olivestone** (right) are dating each other. She is a model, he an estate agent. They met a year ago, and they spend a lot of their time together going the rounds of nightclubs. Susan and David are both wildly keen dancers, and here they are pictured at Sands.

The split personality of Old Father Thames

The Thames is the route for about one-third of Britain's trade overseas, as well as a source of pleasure for holidaymakers. Can we improve the pleasures without endangering the business? DOREEN KING discusses plans to give Old Father Thames the face-lift he undoubtedly needs.

THE whole of London should turn its face to the river . . . that, at least, is the credo of the River Thames Society, an organisation devoted to making Londoners more river-conscious. The Society was founded four years ago and today stands at a thousand strong; it believes we don't make the most of our river and has a myriad plans for remedying the situation.

Mr John Watson Parton, the Society's secretary, sketches some of the ideas they are promoting. "We need more access points to the river in London," he says. "We consider Victoria Embankment and Westminster Embankment should be more of a pedestrian precinct and less of a fast traffic road. We think the new Covent Garden site at Nine Elms, near Blackfriars Bridge, should include a riverside open space, with perhaps a café.

"The South Bank doesn't stop at Waterloo Bridge. Let's get rid of the wharves and old buildings that are just being used for storage and thus see some imaginative use of open space. Redevelopment in the right way would mean Southwark Cathedral could be opened to a river view.

Between Blackfriars and London Bridge there's plenty of scope for residential development. The derelict warehouses and bombed sites could be replaced by maisonettes and old people's dwellings, with landscaped surroundings. Not built too high, though. About three or four storeys is right if you want to preserve the amenities. We believe there should be some sort of restriction on the height of buildings with river frontage."

Other plans include more tree screening in the Pimlico area to reduce the traffic noise along Millbank, and the Society hopes for a landscaped riverside walk when St Thomas's Hospital is rebuilt. Future office building by the Thames, contends the Society, should be set back from the edge of the river and should include a public area fronting the river. More riverside restaurants and cafés should be encouraged.

"It's high time we had another riverside restaurant on the South Bank," adds Mr Parton. "And why not more floating restaurants? There are only two: the one on Charing Cross Pier and the other, the Yardarm Club, by Hungerford Bridge.

"Commercial and industrial premises along the river should make a point of building staff canteens with a river view. There's an imaginative private development planned for Odessa Street, Rotherhithe, which combines flats with a riverside pub and restaurant. We need more schemes of that kind."

The River Thames Society say passenger services on the river should be improved. "Subsidies may be necessary, because at present they run at a loss," comments Mr Parton. "And one day – looking right into the future – why shouldn't we have fast hydrofoil and hovercraft river transport providing a waterbus service and helping to ease congestion on the roads?"

The River Thames Society's pet plan is to organise a regatta in King's Reach, the stretch of river outside the Festival Hall.

Gaiety seems to bubble up naturally on a river launch. It's one of the best ways of seeing London, too.

Urban dignity

But London's river as it is today still provides fascination for Londoners and tourists. Travelling upriver from Westminster Pier, the Thames flows with urban and urbane dignity past the Houses of Parliament and the long Victorian façade of County Hall, while nearby the Royal Festival Hall and the Shell Building add a sharp modern contrast.

The Thames water is deep and dark khaki, serviceable business wear for a river that remains hard at work until Kew and beyond. Its water is heavily polluted from below Teddington weir till the river meets the sea. The Port of London Authority, who control the 92 tidal miles of the Thames, point out that this is inevitable when the Thames is the most used river in the world. Over a third of our total overseas trade comes through London. Tugs and barges continue upriver as far as Chiswick. Industries of every kind from breweries to tanneries line the bank.

Holiday highway

But London's river still a highway for holidaymakers. From Westminster Pier there are river trips to Greenwich on a 20-minute service seven days a week from April to October. Upriver, there are trips to Kew, Richmond and Hampton Court on a 30-minute service.

Pleasure steamers obligingly keep their bars open while the boat is moving, an oddity of the licensing laws which attracts regular groups of weekend travellers. Longer trips are run by Salters' Steamers on the upper Thames between Kingston and Oxford. There is a daily service in both directions between 7 May and 11 September.

British Railways' Southern Region organises combined rail and steamer trips from Waterloo station to Chertsey, Hampton Court, Henley, Kingston, Marlow, Maidenhead, Oxford, Reading, Shepperton, Staines and Windsor between the same dates.

The Coastal Steam Packet Co Ltd (BERmondsey 3480) run daily sailings (Fridays excepted) from Tower Pier and Greenwich Pier to Gravesend and Southend. The Port of London Authority (ROYal 2000) organise popular river

and docks cruises on Saturdays between 21 May and 3 September and on Wednesdays and Thursdays between 20 July and 1 September.

Beyond Westminster, wharves and warehouses face the bulk of Dolphin Square, the elegance of the River Club and the multi-storey council flats which jut against the Pimlico skyline. Farther on, the Villa Dei Cesari promises dining with a river view, the graceful houses of Cheyne Walk decorate the riverside and the Chelsea houseboat colony combines the lure of the river with an enviable address. There's a total of 150 or so houseboats moored along the river below Teddington.

On the south bank, the Festival Pier at Battersea Pleasure Gardens make a brave attempt to look festive. There's a riverside restaurant, courtesy Fortes, the last modern plate-glass frontage before the studied quaintness of the riverside pubs takes over.

Fulham and Wandsworth's riverside provides an almost unrelievedly industrial vista, except for the green space of Wandsworth Park. Oil wharves have succeeded coal wharves, abandoned barges line the river banks, and factory chimneys and gasometers provide punctuation marks. Timber-laden barges make a slow and measured progress upriver.

By Putney, one begins to spot more swans and the Thames starts relaxing into suburbia. Mortlake on the north bank greets pleasure boat passengers with a malty gust from the Watney's brewery there and the pub beside the brewery, The Ship, sometimes has patrons marooned by high tides when the river rises.

The last salmon

Chiswick Park is the next green space overlooking the river before the Royal Botanical Gardens at Kew. The 18th-century houses at Strand-on-the-Green recall the time when Strand-on-the-Green used to be a fishing village and salmon could be caught near London. It was in 1850 that the last recorded salmon was caught in the Thames.

But above Teddington there is still good fishing, with barbel, bream, carp, chub, dace, flounders, grayling, gudgeon, perch, pike, roach, smelts, tench and trout in abundance. Local angling clubs have earmarked large stretches of the upper reaches of the Thames. Nearer London, patient anglers sometimes land the odd gudgeon or roach as close to the city as Putney.

Below Teddington, 150 or so houseboats vie for mooring space, and 28 regattas a year take place there. Last year, the Thames Conservancy recorded 21,267 boats of varying types, while 100 rowing clubs can be found between Greenwich and Teddington – whose members, perhaps, find difficulty in navigating their craft, when it is considered that 1,122 tons of driftwood was cleared from the river between April and June this year. Fishing is excellent, although bathers are warned of tricky currents and dangerous, steep shelves.

How safe is the Thames for swimming? The Port of London Authority say they would not advise swimming in the tidal river below Teddington at all. The Thames Conservancy is the organisation responsible for anti-pollution measures above Teddington. A Thames Conservancy official says: "It is our contention that the Thames is no less suitable for bathing today than it has been in many years. The water is as chemically pure as any river that runs through industrial and built-up areas can be. No one has caught any diseases from bathing."

He adds, "There is a greater risk of people not realising the river can be dangerous. There are tricky currents and the bottom often shelves steeply. It is unwise for even strong swimmers to attempt to swim the width of the river." In fact, the regular checks by the Thames Conservancy inspectors show that the water is getting better rather than worse. This is mainly the result of more modern methods of handling sewage and industrial effluent.

Pleasure boating on the Thames starts in earnest at Richmond. The Port of London Authority have registration records for 79 motor-boats, 79 self-drive motor-boats and 184 skiffs, dinghies and canoes plying for hire below Teddington, and most of these are at Richmond. On the upper Thames, the Thames Conservancy record a total of 21,267 boats, including launches, small craft and houseboats, using the river in 1965. The figure for the previous year was 20,631.

The pattern for the last seven years, say the Thames Conservancy, has shown fewer boats plying for hire and more used by youth clubs, Scouts and cadets. Privately owned boats show an increase in canoes and sailing-boats, while the popularity of punts and skiffs is on the wane.

Mr J H Page, secretary of the Amateur Rowing Association, comments, "It gets pretty crowded, and, of course, there is a large amount of commercial traffic. But everyone who wants a row gets a row. What we'd like to see is more local authorities opening up the river front and building municipal boathouses for the use of the clubs. This has been done at Barnes and Mortlake."

A hazard that plagues Thames oarsmen is the floating driftwood in the river. In April, May and June this year the Port of London Authority cleared away 1,122 tons of driftwood, several pieces of which were over 20 feet long.

London's river today is still a river with a split personality. The problem of the Thames is reconciling the needs of ordinary citizens for relaxation and recreation with the important commercial traffic the river bears. The question is whether London's river can serve Londoners both as a major highway and as a pleasure park.

An eight-foot draught isn't much, but with the workmanlike anchor it brings a reminder of the deep sea where the river runs by St Paul's.

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Room at the top for Heather Sears' sons

As far as Heather Sears is concerned life had been just one darned label after another. It took her long enough to live down the deaf, dumb and blind bit, promoted by her triple award winning performance in the film *Esther Costello*. These days she is Janet Lambert, wife of *The Informer* himself – this at least ensures her name tripping lightly off the tongues of television addicts. In private life Miss Sears is called Mrs Tony Masters. She met her husband when she was making *Esther Costello* – he was art director on the picture. Since then – 1957 – she has made several films, including *Room At The Top*, *Sons And Lovers*, and also produced three boys – Adam who is 6, Giles who is 4 (that's them on top) and Dominic who is 17 months. They live in a large, family house in Esher described as "comfortable and practical rather than artistic" – though painting in oils is one of Heather's main hobbies.

More demanding, however, is the attention demanded by the Masters' two motor cars: a 1934 Bentley and a 1939 Rolls-Royce. Both Heather and Tony find pre-war cars fascinating and, of course, the children adore them. Her first stage appearance was at school – on the back of the sheepdog in *Peter Pan*. Everyone clapped and cheered, which is enough to make anyone stage-struck and Heather's previous ambition – to be a mounted policewoman – was quickly overriden.

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Angela

AND what, you ask anxiously, is in this week? What is with it, gear, fabulous, swinging and herbert? And what, on the other hand, is without it, square, dullsville, corny and josephine? Well, then, let's have a look round and see what all those trendy jet-setters are doing.

Smartest new holiday spot is Erotis, a tiny little hitherto-undiscovered Greek Isle off the the coast of Java. Among others who have jetted there this year are Mr and Mrs Sebastian Flauncey-Pouncey, the Hon Joan Pang, and Lady Emilia Thyccke. "We like it because it's so basic and primitive and simple," said Lady Emilia to our reporter in the Moonlight Room of the Erotis Hilton. "Simply everybody's here." Reputed to be arriving soon for location filming of the MGM satire on the Paramount satire on *Casino Royale* is Steve Swett. Steve is very excited about the film, provisionally entitled *Modesty Blaise – a Suitable Case for Treatment.* It will be his first acting part in front of the cameras. In fact, says Steve, a Cheltenham taxi driver, modestly, it will be his first acting part anywhere.

Dinner drive

Readers who enjoy a drive before dinner will be delighted to hear of a new restaurant, the Forty-Twenty-Nine. It is at 4029 the Great North Road, and is on the right just past Hatfield. The décor is by West Coast interior decorator Crab Pocket, who has amusingly disguised the restaurant as an AA hut, complete even down to a broken-down old car on the lay-by outside. The *maître d'hotel,* Ron, wears the costume of an AA patrolman, and he will at first pretend that this is not a restaurant at all, but a genuine AA hut.

This is all part of the joke, though, and customers who persist will find the interior of the restaurant as authentic as the outside. Prices are reasonable; dinner for my guest and I (she chose a double boiled beef sandwich, I experimented with the *crab moquette,* and we shared a very drinkable bottle of vintage cider); came to £6 16s. Music is supplied

by that groovy new group, Twitch and his Terrible Seven. "We called them that," said Twitch, "because there's seven of them and they're terrible."

The Hon Joan Pang, always a trend-setter (it was she, you will remember, who started the fashion for playing snooker at the North Clapham Billiards Rooms), has outdone the cult for wearing large men's watches on tiny fragile wrists. Joan is currently carrying round a grandfather clock in her pink-and-white Mini-Moke. "So much easier to read the time," she shouted to our reporter (he unfortunately chose to interview her at midday). "I'm never late, nowadays. Crumbs! Is that the time? – I must dash."

Most model-girls nowadays are having their twice-weekly shampoo and set at Pomeroy of East Mimms. Why? Because Mr Pomeroy has a startling new gimmick. He does their hair the way they want him to do it. And if you think that's too different ever to catch on, listen to what the Prawn, one of his most faithful customers, says about him: "Listen, honey, let me tell you something. I mean, this man is really a genius. What's more, he charges 7s 6d and you're out in an hour."

Censorship

There are rumours that the publication date of Henry Hake's new novel, *She Chose Him,* has been set back to October. The reason is said to lie in censorship difficulties that stem from Hake's daring and controversial theme. At first sight the novel appears to be a fairly pedestrian and run-of-the-mill account of the incestuous relationships between three generations of an old Charleston family. But a secondary theme soon appears. The youngest son of the family falls in love with, *and marries,* a girl he has known since their schooldays. They have children, and as the novel ends, he is planning to take-over, and run, the local village store. Hake is starkly honest about his latest work. "Listen," he says, "we've got to face facts. People these days do get married, they do have children, and some of them run shops. It's time this sort of thing was brought out into the open and given a thorough airing. I reckon the public is adult enough to take it

Ince

Massed choirs

Next Tuesday, at the Albert Hall, is the occasion of the first performance in England of Phillipe du Claque's latest composition. Frenchman du Claque is, of course, the innovator of *Musique Silencieuse,* and his *Mass in an Unheard Key* requires absolute silence from full orchestra, three soloists and two massed choirs. Not a sound will be heard for two and three-quarter hours. "It is, of course, up to the audience to interpret my work for themselves," said du Claque, "but I have written into it my unspoken protest against Vietnam." Music critics are already wondering whether *Mass in an Unheard Key* can possibly approach the brilliance of *Silence in Three Movements,* or even that slighter but very attractive work *The Silent Sonata.* It is rumoured that several recording companies are eager to sign a contract with M du Claque. "But," says his manager, "there are copyright difficulties. And one asks oneself whether the essential integrity of Phillipe's silence will come over on a record."

As for herbert and josephine, you will have guessed that they are, of course, the New Words for gear and square. Thus "I say, what a herbert new dress." . . . "I'm glad you like it, darling," or "I say, isn't 'We all live in a yellow submarine' josephine?" "No, I thought it was dead herbert." You'll find it confusing until you get in the way of it.

THE BOSS IN HIS OFFICE

Can important executives be judged by the décor of the offices where they work? The flourishing office design industry today encourages its clients to believe so. Tycoons are persuaded that their public image and that of their companies will be burnished to a high gloss if contemporary paintings and sculpture ornament the executive suites. Other men and other companies prefer an aura of venerable tradition. They opt for the solid leather armchair comfort of clubland, the reassuringly masculine virtues of dark polished wood, the emphasis on continuity provided by portraits of the 19th-century industrialists who founded the firm. But how much say does the individual executive have when his office furnishings are chosen? A *London Life* survey by ANNABELLA EATHERLEY found that British bosses tend to be more concerned with the work in hand than the surroundings in which the work is carried out. But London can still boast a number of offices that match the men who work in them.

Mr Arthur Bottomley, Minister of Overseas Development, in the chair where once Joseph Chamberlain held court and received visiting envoys from all over the British Empire. Today, Arthur Bottomley surveys the future optimistically and says: "I enjoy this imposing and historic room. However, I will be happier when my staff are in improved accommodation."

More bosses overleaf

THE BOSS IN HIS OFFICE

Mr Jeffel Harrison (below), chairman of Slimma, says: "In the fashion trade there are two 'new years' a year, and if I had the choice I would redecorate my office twice a year." His relaxing office was designed by 24-year-old David Wren, who agrees with Mr Harrison that in this case the office is the designer's idea but the boss's choice. In the foreground is a black Bern easy-chair.

Anthony Wedgwood Benn (below), Minister of Technology, in his pleasant office on the 11th floor of the Millbank Tower, which overlooks the Thames and rivals the Post Office Tower. "A Minister is only a visitor in his office," he says. "I prefer an office more stimulating to work in and where more thought about method is required."

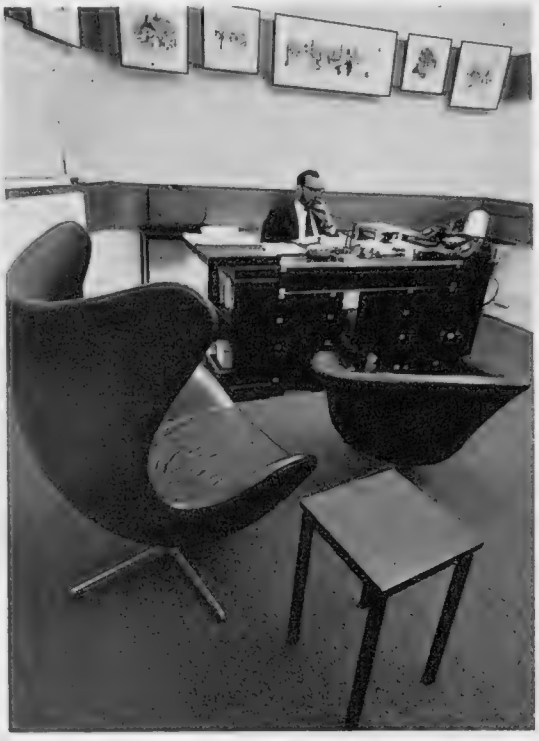
Pictures by STEPHEN GOLDBLATT

Jo Barnett (above), in his office in Frying Pan Alley, surrounds himself with pictures and photographs and personal knick-knacks. Two aquariums dominate either end of the office. In one a very large water-beetle surveys the scene. "He is what I like best in my office," says Jo Barnett, "because he is actually uglier than I am."

Christopher Menzies (above), a dealer who specialises in Old Master prints, seen in his office in Great Queen Street. This is an office which lends itself to the situation as a workroom, and at the same time cannot escape being alive and personal. The picture in the background is by John Collier.

Mr John Russell (right) tasting a sher in his salubrious office, known as the Wine Crypt, in Fortnum & Mason. He is the 24-year-old wine manager and taste The office is a reproduction of a count house, it is not known exactly where, a was built over 50 years ago when the store was erected.

Peter Oldfield (left), chairman of Knight, Frank & Rutley, in his gracious office designed by Wyatt at the end of the 18th century. The very fine marble mantelpiece dominates one end of the room and pale pink and slate-blue are the predominant colours.



Peter Evans (below) is quite happy to live in what he describes as a "confined flat," but adds that space is necessary in an office. Essentially practical, his office is a combination of modern comfort in the black leather chairs, and tradition in the old black travelling desk with brass bindings. On the walls are drawings of the Peter Evans eating houses, and photographs of several prize-winning cattle.

Kenneth Done (below), art director at J Walter Thompson, came from Australia 18 months ago. He found the oldest furniture and painted it white, and created a colourful atmosphere with the bright paper flowers and statue seen in the foreground. "A designer can work better in stimulating surroundings. An office with the right atmosphere commands more respect, too."

Cheesecake – new faces but the old recipe

In one rare moment of togetherness, 12 breathing examples to prove that girls are back in fashion. They assembled in the drawing-room of their agent Bill Watts, to take a glass of sherry and discuss the finer points of being a glamour girl. Some like the title, a few don't; they all agree it is one way to become an actress – and *that* they all want to be. Blonde Joan Crane, seated left, likes glamour work, tears up her fan letters. Next to her, brunette Carmen Dene, aged 21, has ten brothers and sisters, lives in

Dagenham and wants a big white sports car. Standing at the back, Alexandra Malcolm, who wants to be a serious actress. Seated next to her, blonde Heather Barber, aged 20, who likes "cute" glamour but resists doing nudes. Next to her, Bill Watts, the veteran provider of glamour girls. Next to him, Australian Sue Donovan who can't wait to get back to the straight theatre. Olivia Hamnett, in a white skirt, would never starve in a garret to become a great actress. Next, Wendy Fisher who is "not too keen on glamour," and John Varley, partner of Bill Watts. In front of him is Christine Pryor who says she is dizzy and wants to make a lot of money. On the sofa is Yvonne Horner from Surbiton who won a beauty contest, and next to her Miranda Hampton, in the trouser-suit, who is in *Where The Spies Are*. Behind her is Leslie Allen who loves glamour work. And lastly, lovely Donna Reading, who used to be a fashion model and wants her own sports car. *More about today's cheesecake overleaf.*

Donna Reading (from Reading), 36–22–35, likes the glamour world but has yet to reply to her first fan letter.

Sue Donovan says her statistics are "roughly 35–23–35," but she doesn't want to be known simply as a glamour girl.

Wendy Fisher says she want o act in repertory and adds her statistics c -24–36, "although I'm not too keen on mour."

Carmen Dene, 38-22-36, has an attractive accent, says there was Spanish blood in her family.

Heather Barber has been a dancer for a year, says she has a hatred for producers who want to pat her.

Leslie Aller 7-23-36, has been with Bill Watts for e years, appears in *The Countess From H g Kong.*

The Cheesecake story

Joan Crane, 35–23–36, who says of her pink cat-suit: "I'm as undressed as I can be."

Yvonne Horner 38–24–37, says she is often described as a beatnik, "but I'm happy this way."

MESSRS Fleming, Saltzman and Broccoli have rendered a great service, mostly to mankind. They have revitalised a neglected industry of ours, the cheesecake business. An industry always fulsome with hidden exports which paraded itself in every conceivable package, which once stood so proud, then drooped so dramatically through sheer over-exposure of the product.

There followed a depression during which the jaded eye flicked restlessly over Rock'n' Rollers, fashion models and mildly obsessive heroes. But long before old men settled into corners and reminisced over a pint of bitter about the late, great days of the glamour girl, Saltzman and Broccoli decided to film a novel by Ian Fleming. The result was that Miss Andress walked out of the ocean wearing a bikini, a knife and bearing on her shoulders the hopes of a thousand sweater girls whose jumpers hadn't been displayed in years.

It is now clear that Miss Andress did more than stride from the ocean – she recreated that tenuous taste for girls; glamorous, sexy, beautiful, statuesque girls. The cinema audiences shed their popcorn and cried "more." The film makers rushed to oblige, and in Rosary Gardens Bill Watts breathed the official enunciation: "Girls are back in fashion."

The specialist

Bill Watts is a man accurately described as "sensitive to the tastes of the nation." He has been a theatrical agent for 25 years and cherishes a corner on the market for glamour girls. Recently combined with John Varley to form Amalgamated Players, Mr Watts specialises in girls, especially those of the glamorous, sexy, beautiful etc variety.

In his early sixties, he now runs his agency from a Victorian house in South Kensington resembling a touring company's idea of the set for a drawing-room drama. He wears an elegant brown, whipcord suit with cuffs at the wrist, a patterned tie, and makes debonair use of his spectacles.

Photographs of his last generation of girls litter his office. Their names read like the cast list of a Sunday afternoon television film: Joan Collins, Jackie Collins, Shirley Ann Field, Lisa Gastoni, Jill Ireland and Sabrina. Today those names are missing from his register of budding actors and actresses. Today the names are Joan Crane, Carmen Dene, Heather Barber, Sue Donovan, Wendy Fisher, Christine Pryor, Leslie Allen and Donna Reading – a selection of his 50 girls who regard the bikini and the sweater as part of their working uniform. Different names, same package for the girls who battle with catastrophe for picture space in the daily newspapers, for the girls who make regular appearances in current movies and who share a common desire to forget their face and figure and become actresses.

Spell broken

The way to the top has changed a little. Bill Watts claims it is no longer possible to go up to a girl in a station, hotel or airport and utter those immortal words: "Would you like to be in pictures?"

"You can't do that today," he says. "You're likely to get your face slapped." The going rate for being a glamour girl has also changed. "Before the Equity agreement a girl could wiggle her bottom for a fiver," says Mr Watts, "but today she has to be paid more, so naturally the film people want more. They insist the girls can act. So they have to do a bit more for their £25 a day. Today a girl needs some experience to work."

Mr Watts thinks there is no better place to learn the Thespian arts than in front of a TV commercial camera. "I regard commercials as a repertory theatre, marvellous experience." In the van of other changes the girls themselves have undergone a subtle remoulding. Mr Watts' previous era of girls had big busts. Indeed he goes so far as to say: "There was a time when you could always recognise a girl brought up in the war years. They had larger busts. I think it must have been the food." But today, alert to our fickle society, Mr Watts declares that busts are out. "Fashions in figures change just as fashions in clothes."

And he feels the only broad definition to cover the glamour girl of 1966 is: "an overall earthy look." True they still pose in swimsuits and tight sweaters, but Bill Watts claims the real attraction lies in the eyes. "After all, they react first," he says. "A girl must establish a rapport with her eyes. She might be a sexpot but unless there is that rapport, she will never make it."

He also insists that all his girls arrive at their auditions "wearing something nice." "I mean they can't go dressed like a Spanish peasant if that's what the part calls for, but I think they should show a bit of bust, be a bit cheeky."

Mr Watts is not a fan of the mini-skirted, legsome girl. "Girls who haven't got much money would do better with a nicely cut two-piece costume and ring the changes with coloured scarves and gloves," which may seem somewhat paradoxical, but he concludes: "Of course, I watch those old movies of the '30s, those lovely long dresses. They look right."

There are some things about the life of a glamour girl which will never change; soldiers and sailors will continue to adopt them as their bunkside pets and the pitfalls of those luscious creatures will crop up with traditional regularity. As an agent Bill Watts has heard most of the pitches from the ogres of the film business: "If a girl is going to meet someone alone then I always suggest she meets him for lunch rather than dinner.

"But in all honesty the girls these days learn so fast, they mostly tell *me*."

Instant party

Naturally he finds himself in an enviable position knowing a collection of attractive girls, but his position can become extremely unenviable when the film folk decide to throw an instant party and telephone him for some instant partners. "I just won't do it. Mind you I don't control the girls' private lives. If they are asked individually, then that's up to them."

Bill Watts sees the future of the glamour girl as a permanent thing. At the moment he has his girls in *Casino Royale*, *The Viking Queen* and *Prehistoric Women*. The mixture would appear to be the same as before – only the faces have been changed.

Report by JOHN VINER: Pictures by PETER AKEHURST

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GUARDING THE QUEEN

By Guardsman Joseph Seed

TWO years ago I joined the Irish Guards hoping to be a fighting soldier. Instead, I ended up guarding the Royal Family and the Tower of London. I don't really mind because, they say, a guardsman is a privileged soldier; and although I do not exactly enjoy what I do – I don't dislike it.

Some people ask me if I feel any excitement about guarding the Royals at Buckingham Palace. The answer to that is, I just don't see any members of the Royal Family, apart from the odd glimpses in a car. However, I realise the responsibility involved.

It's pretty hard work being a guardsman. Fortunately we share duties with four other regiments: Scots, Grenadiers, Coldstream, and the Welsh Guards who are in Aden at the moment. Fighting. I envy the Welsh lot because I wish I were out there with them. We don't go until later this year. I could have been in Borneo now – I requested to go. But they thought I was more suited to public duties for the time being.

Early rising

At least when I do begin active service abroad I shall be fit enough. I rise every morning at the Chelsea Barracks for 6.30 Reveille, before falling in for inspection. We may be guarding for the next 24 hours, "Jimmy's" – our nickname for St James's Palace (but that's *not* me outside St James's on the page opposite) – Buck House as we call it, or the Tower of London.

I prefer guarding Buck House. There, we are on sentry and patrol duty inside the forecourt – away from the public, thank goodness.

They are so camera-happy. It's like a mania. I have been photographed by almost every nationality, I think. They go, click, click, click all the time. You get used to it after a while and you don't worry about the noise and distraction. But you certainly need a lot of self-restraint when some attractive girl – probably a foreign student – tries to make you smile or pokes fun at you. It's so tantalising.

After we have marched from the barracks to, say, Buck House, about 40 guardsmen and three NCOs, with pipes and drums, we perform the Changing of the Guard Ceremony. This is a daily event and is usually over by midday.

Then we spend two hours on duty, four hours off. We can do what we like off duty – sleep, smoke, play cards, or watch television. This goes on for 24 hours until the next day's Changing of the Guard. When we return to barracks we feel very tired. I only go on guard duty once or twice a week.

When the Queen is in residence we guard the Palace in pairs at four points. There are two duty spots in the forecourt, and two in the gardens behind. When she isn't there we stand alone.

Sometimes we are called little tin soldiers who are just there in our bearskins and red tunics for fun. That's not really true Although we are quite decorative and do not have to do much, the Guards have always been regarded as crack regiments of tough fighting men. And if we were called upon to protect Her Majesty, or the Crown Jewels, from danger we would do so extremely well.

These days, though, most of the security work is in the hands of the civil police. It's rather funny to think that we guard the Queen, while the police guard us. But that is the way it works. If I had to prevent a person entering the Palace I would order him to halt. Beside my sentry box is an alarm bell which I have to press – I musn't leave my post.

My rifle is bayonet-fixed, but contains an empty magazine. We often rehearse emergency procedure – but that's as far as it goes.

Originally we were the Queen's own bodyguards and to a lesser extent we still are. Every guard is given his daily orders by a non-commissioned officer who tells us that: we must not quit arms, lie down, sleep, smile, speak while on duty; and we must aid the civil police if they ask us to. These are regulations and traditionally reeled off so that we know them word for word.

No excuse

The Trooping of the Colour is the most exhausting time. Luckily it comes only once a year, but it means hours and hours of drill under iron-hard discipline. And like routine guard duty, if you feel slightly unwell beforehand you can get permission to stay off parade. There's really no excuse to faint after that – but it still happens.

When I say discipline is tough I should also add that it's very fair, too. I mean, "Spike" O'Sullivan – he's our Sergeant-Major – treats us all the same; there's no favouritism. The way to act is to obey all orders and regulations blindly.

It's not a bad life. The only drawback is being made to feel like a lion in a cage. Many of us can't wait to get out to Aden and be soldiers, real soldiers, on combative work.

Through infant eyes this London scene takes on a new aspect

Children were gazing wide-eyed at this resplendent guardsman outside St James's Palace. So *London Life* photographer JOHN KELLY tried to capture the Christopher Robin view of the towering military figure in his enormous bearskin and with his very stiff upper lip. A soldier's life may be terribly hard but juvenile hero-worship makes a guardsman ten feet tall.

Bronwen Pugh —New beauty in the Face of the Fifties

Let's take a look at Bronwen Pugh – a face that graced television and the fashion world through the latter half of the Fifties. Flashback: she was the girl with the blue-green eyes, the auburn hair, the statuesque bearing, and the soft, throaty voice; she was named "the most beautiful face in television," "the toast of Paris," "the pride and joy of Monsieur Balmain," and – more concisely – "Bella." She was known as one of the nicest celebrity girls of all time . . . In 1960 she became Lady Astor, wife of multi-millionaire Viscount Astor, and mistress of Cliveden. Now she is a widow. Since her marriage, the face of Lady Astor has not frequented the public view. It is a face that has changed. The eyes are still large and blue-green, but bordered with a fragile pattern of lines – inscribed in part by a beautiful smile, in part by the fierce loyalty she fostered for her husband, her marriage, and Cliveden . . . Looking forward: now Lady Astor leaves Cliveden Manor to live in a cottage in the grounds of the estate. Prophecy is that the face will emerge again in the latter half of the Sixties – revealing the metamorphosis of the woman behind it as one of new-found nobility and grace.

Picture by ALLAN BALLARD

Stocking up for winter

Now that autumn's on its way, with the shops already selling winter clothes for us to face the windy wet days in, it's time to start matching new and old skirts and coats with this year's stockings: they are in greater abundance and more colours than ever.

Left to right, top row: White lace wool and nylon stocking by Echo, 1 guinea, at Lillywhites. Dusty blue lacey wool and silk stocking, £4 14s 6d; white and yellow sock, called "honeybun," 4 guineas; and pale turquoise sock with pom, 5 guineas, all at the Women's Home Industries.
Bottom row: Black and white horizontally striped stocking called "Go go" by Echo, 12s 11d at Galeries Lafayette and Fifth Avenue. Black and white (also in scarlet and white) checked wool stocking, £1 9s 6d at Liberty. White ribbed stocking, in Bri-Nylon with red rosebuds by Morley, 12s 11d at John Lewis. Mustard-coloured moss-stitch stocking by Echo, 1 guinea at Galeries Lafayette, Lillywhites and Fifth Avenue.
Lillywhites, Piccadilly Circus, SW1 (WHI 3181); Women's Home Industries, 11 West Halkin Street, SW1 (BEL 3027); Galeries Lafayette, 190 Regent Street, W1 (REG 6470); Fifth Avenue, Regent Arcade House, Regent Street, W1 (REG 3766), 184 Oxford Street, W1 (LAN 6175); Liberty, Regent Street, W1 (REG 1234); John Lewis, Oxford Street, W1 (MAY 7711).

SARAH DRUMMOND

TALKING FASHION

THROUGH a Glass Darkly seems to be catching on as a successful method of attracting customers into a shop. Biba, Granny Takes a Trip, Hung on You ("Granny Hung on You" I heard a confused foreigner, anxious to get to The Scene, asking for), and the hairdresser Gordon St Clair all do it. And Wallis and Woollands and Bazaar (less darkly) do it, too – periodically.

The darkened decorations on the windows usually take the form of *art nouveau*, and Anthony Little is the man responsible for doing Biba's, Hung on You and Gordon St Clair. He is a marvellously meticulous, witty and professional designer and illustrator, greatly influenced by Beardsley – he has done a drawing of himself standing beside Aubrey Beardsley, the latter *very* elongated, an overshadowing figure.

Anthony started doing *art nouveau* about two years ago (he trained at the Kingston School of Art, who tended to discourage the style), and besides decorating the insides and outsides of the three shops, has done illustrations for a children's programme on television, as well as for *Ready, Steady, Go*. He would like to do illustrations for books, and possibly some more shops. "It's much bolder than window display," he says.

Above: Anthony Little's drawing of an *art nouveau* lady. Left: Dresses designed by Henry van de Velde, the Belgian artist and designer, about 1896.

Anthony thinks that the revival of *art nouveau* is probably the natural reaction to the clinically clean Swedish style of design.

Which led me to look into the history of *art nouveau* fashions. The Aesthetes (around 1878) were offended by the costume of the day: by the garish colours and by that uncomfortable, complicated and absurd contraption – the bustle. The aesthetic ladies wore flat shoes, no corset and a loose robe – probably embroidered with sunflowers or lilies, peacock's feathers or convolvulus: an imitation of the vague no-period costume of Burne-Jones' ladies. Men wore knee-breeches, a loose flowing tie, a velvet jacket and a "wideawake" hat – an imitation and modification of what a French artist – say Delacroix – wore in about 1830.

Pure colours

Arthur Liberty, the founder of Liberty's (who had originally been importing Far Eastern merchandise), believed strongly in the precisely outlined forms, pure colours and hand-craftsmanship which were the basic elements of the new design trend (in Italy *art nouveau* fabrics and furniture are still called "lo stile Liberty") and commissioned designs, which he had made into dress and furnishing fabrics, from William Morris, Voysey, Napper, Mawson and Butterfield.

These were quickly adopted for the aesthetic ladies' dresses. And these are the materials which are enjoying a great popularity today. In 1960 Liberty brought out the original blocks and re-coloured them brilliantly. The colours of the period seem rather sad to the contemporary eye – and they have been recolouring ever since.

WOOLLANDS are still doing great business in Khanges, those splendid and very adaptable boldly coloured East African cottons, which you wrap, drape or tie around yourself into a dress or a shirt. There is a hole to slip your head through – either straight across, round, or V – and the rest is up to you. You can take a quick lesson from the vendeuse on various styles. They are in two sizes: the short ones cost 4 guineas, and the long ones 8 guineas (and I hear they are sold for almost double these prices at MicMac in St Tropez). One girl told me she wore hers to the beach, and another said she wears one in the evening. Original, chic and all-purpose.

A good many people have been telephoning us to know where to get the shocking pink anorak and bermudas, photographed on the submarine cover of London Life *of 6 August. They are by Ernst Engel, exclusive to Lillywhites, Piccadilly Circus, SW1 (WHI 3181). The anorak costs 6 guineas and the shorts 4 guineas.*

Get in step with the overall look from Paris: You can match almost any colour with shoes from the John Smith collection now on sale at Lotus, 43 New Bond Street, W1 (MAY 4815). They have five different styles, in patent leather and calf, in these colours: strong green, light brown, dark beige, shocking pink, deep red, yellow, royal blue, dark purple and pale purple. They cost about 5 guineas a pair.

A SCHAZAM première . . . Kaleidoscope, *starring Susannah York and Warren Beatty, opens at the Warner Theatre, Leicester Square, on 8 September, in which Susannah York plays a girl who runs a Chelsea boutique. For the première, no dinner jackets are to be worn, only miniskirts or trousers: the skirts must be 4in. above the knee, and if there's any doubt about this, they will be measured. SCHAZAM is the new In word in* Kaleidoscope, *and it comes from a '30s comic book character.*

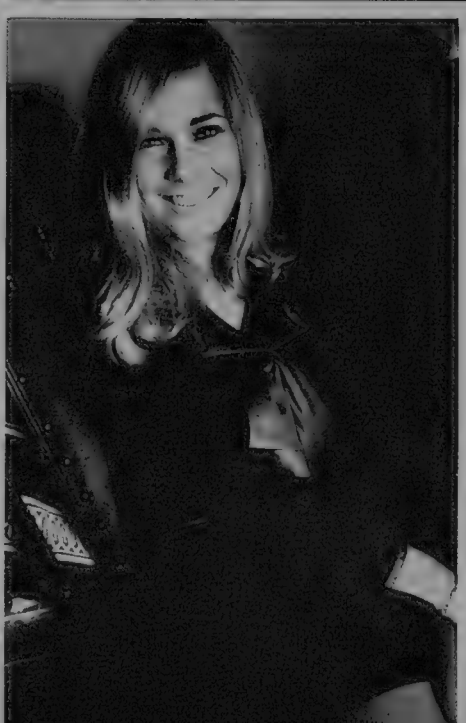
WHAT PEOPLE ARE WEARING

Anthea Broke (left) wearing a cotton coat in a blue and mauve pattern from Biba's. Anthea is studying law.

Sylvia Ayton (below left) and **Zandra Rhodes** (below right), two new young designers wearing garments from their summer collection, both in white cotton drill with sequined print designs. Available from Simon Shop in King's Road.

Belinda Coote (above), who works in Jean Sewell's antique shop, is wearing a green and black striped dress from Original.

Jane Byrne (left), wearing a navy-blue velvet trousers-suit with a white crepe blouse, both from Annacat. After her holiday Jane would like to work in antiques.



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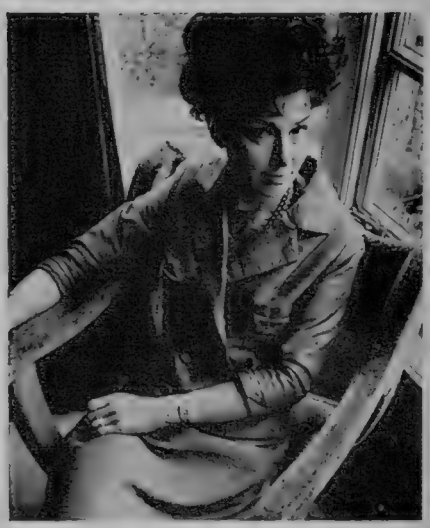
Left: Long evening suit. The skirt is slightly shaped and is made of purple velvet. The pale lilac chiffon top is heavily beaded with crystals, bugle beads and diamanté. **Above:** Evening suit in pink, gold, blue, green and gold silk cloche with ostrich feather trim in pink. **Below:** White broderie anglaise, layered housecoat with pink ribbon trim. **Right:** African Violet Thai silk suit, with collar, cuffs and underblouse in muted checks of pink, green, mauve and blue. **Below left:** Navy-blue Chanel suit with heavy white trim, worn with pure silk white sleeveless blouse. **Below right:** Cotton trouser suit in pink with overcheck of pink, beige, lemon and green.



ONE WOMAN'S WARDROBE

This week - Mrs Mavis Songhurst

Report by SARAH DRUMMOND

Married to the chairman of a group of engineering companies, Mrs Songhurst has one child – six-year-old Richard. She adores clothes – sophisticated clothes, that is. "The cookie look," she says, "is fine for the very young, but not for the over-25s." At 34 Mrs Songhurst is extremely elegant. She is not an outdoor person, and loves evening wear, which she mostly designs herself and has made up by the theatrical costumiers, Elizabeth Curzon, spending up to £100 on an outfit. The reason Mrs Songhurst never goes to a couturier is that she would hate to see herself duplicated in the evening: "Daytime doesn't matter so much," she says. Most of her suits (she has about 40) come from Wallis, and she loves Chanel suits too. Her credo is good material, well cut – and simplicity. She thinks accessories are tremendously important and buys masses of shoes and many handbags. Loving jewellery, she never wears fake. She also adores furs, and has six fur coats and two stoles. She is equally passionate – the other way – about hats. The only time she ever wore one was at Ascot.

MUSIC-MAKING TO UNWIND THE LEGAL MIND

Four years ago a student body of young lawyers felt there was room for a little music-making to unwind the legal mind after six o'clock in the evening. They therefore initiated a series of recitals, held in the Law Society's Hall in Chancery Lane.

This year another six concerts are being given by distinguished artists.

"We try to make the concerts as informal as possible," said a spokesman. "We like to persuade the artists to introduce their own works, and they play in the centre of the hall with the audience ranged in an oval around them. There are two or three small innovations this year, one of which will be a platform for the artist, another the first performance of a new work – Dr Robert Still's Clarinet Quintet, which was specially commissioned and which will be played by the Royal Philharmonic Orchestra Octet. This is another innovation, because previously we have never managed to go further than a string quartet."

As usual, the string of artists engaged for the coming season of concerts are outstanding in their various fields. Stephen Bishop opens the season on 13 September, to be followed by the Philharmonic Octet (eight principal players from the RPO) on 25 October. The harpist Marisa Robles plays on 29 November, with a programme ranging from Handel and Mozart through to Spanish composers.

Yonty Solomon includes five studies by Richard Rodney Bennett in his recital on 21 February, and Michael Tippett is another modern composer represented – his Quartet No 1 will be included in the Amici String Quartet's recital on 28 March. The series ends on 25 April with Gerald Moore's celebrated and amusing lecture-recital, *The Accompanist Speaks*.

The concerts all start at 6.30. Subscription tickets cost £2 11s (that is 8s 6d per recital as opposed to individual tickets at 10s 6d each).

THE LONDON I LOVE

"The whole atmosphere is outgoing, energetic . . . I find it very invigorating just to be around . . ." said the star of *The Owl and the Pussycat* at the Criterion Theatre. Continuing this London Life series, KARIN HART talks to —

Diana Sands

"THE whole cult of King's Road is the part of London I've fallen in love with. It's done with great style," says Diana Sands, swinging with buoyant steps and a wide sparkling smile through the crowds that mill along the kerb at the top of Royal Avenue.

Miss Sands, star of *The Owl and the Pussycat*, has been a familiar figure in the King's Road since she moved into a tiny house in Bywater Street last April.

"In a way, it reminds me of Greenwich Village – but it's all done with so much more 'bzazz' – that's an American word . . . it means spirit, éclat, moxy. Bzazz – you know?

"I love walking down the King's Road. I don't really participate – but I'm an avid observer. These kids are sincere in a way, and the evidence of that is that the whole idea is so highly developed, what with its fashion and 'in' spots and what have you.

"They're not just a crowd of losers slopping around. The whole atmosphere is outgoing, energetic. I think it's a healthy thing, even if it *is* just a fad.

New ideas

"To me, all the implications you hear about warped values and the futility of it all just aren't true. These are young, hep people with new ideas about how life should be lived – definite views – and whether they're right or not, I find it very invigorating just to be around them."

As soon as she arrived in London, Miss Sands reportedly went in for the Chelsea style of living flat out. "I bought a PVC raincoat the first day I was here. I suppose that was silly, like a child with a new toy – but I just wanted something that made me feel a little bit a part of it. It takes more than that though."

It wasn't long before Diana Sands was assimilated into the life of Chelsea. Her first impressions were of strong participation from everyone. "It's not a withdrawn thing, like the beatnik 'bit,' where everyone mopes about in his own private dream. In the first place, I think it's a misconception that Englishmen are reserved – they're not. They're terribly extroverted."

Diana Sands (left) with a group of Chelsea-ites. "That's fabulous," she remarked. The group: Model Pia Lekselius with actors: Craig Nichols and Nicholas Jayne.

Ordinary tasks, like marketing, frequently take Miss Sands out into "where it's all happening," usually when the King's Road has reached the peak of its daily activity. Her theatre schedule of seven shows weekly keeps her up late every night, and she often doesn't see the light of day until well on toward noon. "Now and then, I'm recognised on the street – but with no great excitement. You see so many recognisable figures, if you're looking."

Miss Sands has heard reports that it hasn't been long since the King's Road was personified by introverted beatnik types: "It's hard to believe. It seems to me to have such finesse – but then maybe I've only brushed the surface. But I have a theory that, revolutionary as the whole 'scene' may be, it is in fact . . . well, what can I say? Very British! . . . because the British have a love of tradition. And now, even though so many other old ways are going by the board, they are forming new ones. And this is one of them. It explains one of the reasons it's such a highly developed fad."

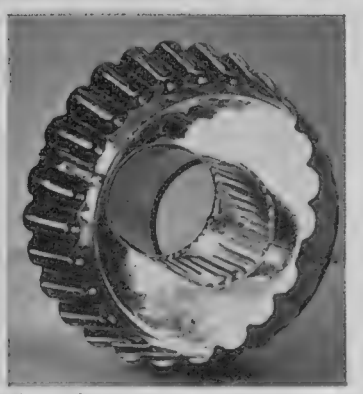
Fashion sense

The benefits of London and life in Chelsea have been many, reports Miss Sands. In addition to what she calls a "heightened fashion sense," she has broadened her stage horizons widely simply by working abroad; but more than that, Miss Sands is enthusiastic about the attitudes she has experienced on the part of "Chelsea people she has known" – "They think nothing of travelling widely, of thinking expansively – almost daringly so. Of shooting high and getting a lot of fun out of life. I won't forget it. It's 'bzazz.' "

Miss Sands will be returning to New York at the end of the summer, when she leaves the cast of *The Owl and the Pussycat*. Her plans for the near future are indefinite, since she looks forward to a long holiday, part of which will be spent here in London simply absorbing as much as she can of life in Chelsea, to keep in reserve for the future.

NEW THINGS

New for chess players: Travelling chess set, 29s 11d, from Littlewoods Chain Stores.

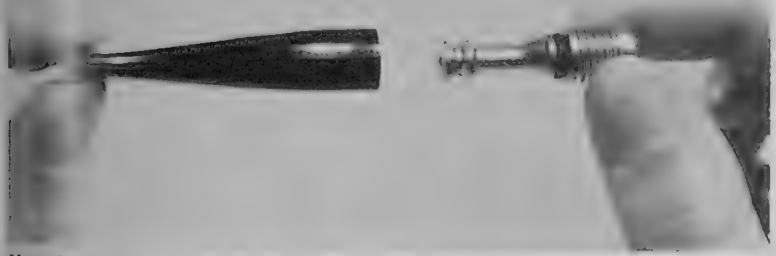


New from France: Heavy tin cake moulds, in four sizes, 31s 6d to 48s, from Elizabeth David.

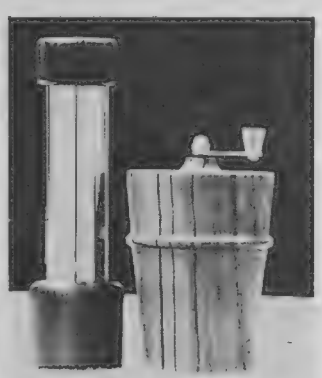
New for storage: Stainless steel container with airtight lid, £2 4s, from Heals.

New for television viewers: Harrods are demonstrating colour television. Their two demonstration sets (by Zenith) will be showing BBC colour transmissions daily from 2 pm to 5 pm (7 pm Wednesday), until 27 August. Colour sets will be on sale in December.

New for television viewers who feel they're missing something on the other channel: You can record from one channel while you watch the other, and play back both picture and sound when the pressure's off. £1,278 18s, from Harrods.



New for nervous smokers: A cigarette holder which removes up to 80 per cent of harmful tars, works on an aerodynamics principle. In black, white, tortoiseshell or turquoise, 17s 6d from the Army & Navy Stores.



New for pepper: Grinders in rosewood and stainless steel. £2 6s and £2 7s. From Heals.

New for cooks: Ladles in Polish enamelware. The set of three 22s 6d.

New from France: Glass preserving jars with hinged lids and wide tops. In five sizes, from ½ litre at 3s 6d to 2 litres at 5s 3d. From Elizabeth David, 46 Bourne Street, SW1.

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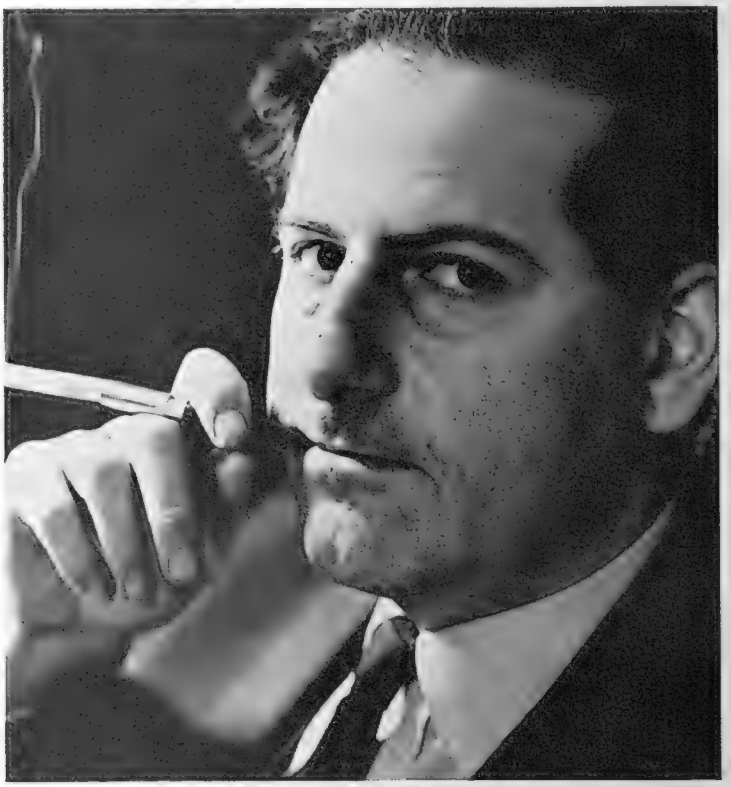
HIGH ROAD ILFORD

Peter Owen



Publisher hits at booksellers

It is more than a decade since the post-war generation of publishers offered their imprints. In revolt against the establishment houses, fired by the waves of new writing from abroad, they decided to take the literary world by storm. One of them, Peter Owen, here talks to ROGER BAKER about the publishing scene today.

PETER OWEN is one of the post-war generation of publishers, one of the bright young men who catch the eye of the gossip columnists, who sends out shafts of occasional heresy into the more self-satisfied recesses of the publishing world, and who regularly tears strips off the book trade itself. He is 37, Jewish, and operates from a tiny suite of rooms tucked away in a mews off the Old Brompton Road.

Books under his own imprint first appeared in 1952 when he had what he now refers to as "the most unsaleable list of good fiction in London." Sample titles: *A Tale of Santa Croce* by Vasco Pratoline, *The Hunt* by Warren Carrier, *Monsieur Teste* by Paul Valery, *The Books in My Life* by Henry Miller. It is, perhaps, too easy to categorise the post-war publisher, for publishing has its own peculiar aroma. Neither purely creative nor purely mechanical, the outsider finds the whole thing slightly awe-inspiring, a gentle but definitely gentlemanly trade. The older, well-established houses are remote, perhaps a trifle dusty, certainly formidable.

More available

The younger publishers are more available it seems; they tend to socialise more, be seen at parties and maintain an easier contact with a range of people wider than authors or their own professional colleagues. It is a stimulating business to enter. As Anthony Blond has remarked: "You need no licence, no experience, very little money and a lot of luck." He is one of the post-war comers, along with John Calder, Leslie Frewin, and Paul Hamlyn. They all found their particular openings, whether it was the promotion of American or foreign books, tackling the paperback outlets or producing unusual – often censorable – books.

Peter Owen went straight in for quality. He had no experience back in 1952. His initial attempt to be a publisher happened a couple of years earlier when he was 21 and went into partnership; it failed and the partners split up: "I was bought out for £800, which is ludicrous for publishing," he recalls. But he plunged in again on his own. "I had about £1,200 and my mother guaranteed a small overdraft for me. I had to prune everything, even think about the amount of carbon paper the office was using."

Ezra Pound

Making his name was a slow process, but gradually he acquired a formidable backlist. He took on a number of the great Americans and Europeans, including Ezra Pound: "At that time he was in bad odour; the press wouldn't touch him. But now, all those unsaleable books are the backbone of my list. I believe that a good book will always find its own level, though it may take a while, and now it has sunk in."

Conditions for publishing this type of minority interest literature are easier now. "Good books get reviewed now, and in the past there was an antipathy to translated works. In those days all people wanted to read were the romantic novelists. But all that has, like everything else, changed. Those who used to read the romantic novelists now watch television or a bad film."

Peter Owen can now consider himself established. His latest lists have included two of the most talked-about books of this year – the vast *Miss MacIntosh, My Darling* by Marguerite Young, and *The Journals of Anais Nin*. All set, it seems, to relax into an establishment figure with a prestigious list, well-tailored, crisply barbered and complacent.

This is not, however, the case; the irritated young man still speaks through the settled, middle-aged exterior, delivering broadsides at the book trade and at the condition of publishing generally. "In the entire country there are only about 30 booksellers who have the intelligence and resource to be called sellers rather than just agents. Some of the rest employ staff that includes half-baked idiots let loose to misinform the public.

"The public *will* buy good books and too few booksellers care about them. In Scandinavia and Switzerland I have found between 10 and 30 shops stocking Anais Nin. There are very few here who do so – and, remember, for the Scandinavians and the Swiss the book is in a foreign language."

Booksellers in this country retaliate by pointing out their very low profit-margin. Naturally, says Owen, low-priced rubbish makes more profit than higher-priced literature, but with more enterprise, efficiency and knowledge of books, more quality books would be sold: "A good book *can* be sold," he asserts.

There are too many books published in any year, Owen feels "If there were fewer books, then we would get better promotion and consequently better sales. There are more books published in this country than anywhere else in the world."

The bigger, older publishing firms, he feels, often take on books just to keep the organisation going, and American publishers are only interested in vast sales. Neither are prepared to lose money on a good writer, which I do not mind doing – if I believe the books are good and likely to last. But there are not enough good books written in English; I have to cover the whole world to get decent books."

Confidence

Peter Owen believes strongly that he and his authors should have mutual confidence: "I fight like hell for them. Mutual confidence is essential to good publishing," he says. "I never put pressure on fiction writers, though I expect a good non-creative writer to keep to a deadline, and I place no contracts for unwritten novels."

Having once disproved the theories of the older, establishment publishers, who said no new publisher could get off the ground with a capital of less than £100,000, Peter Owen, sword still drawn, faces the future in which the structure of publishing is slowly changing. "The only way to cope is to have sufficient elasticity to take advantage of the intellectual and cultural developments. It is, I'm afraid, a case of the survival of the fittest."

I GET STAGE FRIGHT EVEN WITH PUPPETS says Derek Francis

In the back garden of a suburban home in Barnes you will find a tiny puppet theatre which is run with all the efficiency of a real theatre. Not surprising, perhaps, when you realise it is the hobby of actor Derek Francis, who talks to KARIN HART about his hobby.

IF ONE of the faces below seems familiar, there's a reason for that: the face in the middle is that of Derek Francis, recurrent villain, comedian, and character player on such programmes as *Comedy Playhouse* and *The Seven Deadly Sins*. At present he is cast in a new Norman Wisdom film.

But Derek Francis's theatrical talents do not stop at acting. From the beginning of his acting career at the Old Vic and on the West End stage, he maintained an interest in other phases of the theatre – costume design, stage direction and general production. As a child, his natural bent had been for making things with his hands.

At the back of his attractive suburban home in Barnes is a garden. And at the back of the garden is a studio. There Mr Francis and his wife Penny maintain a complete theatre-in-miniature. It seats an audience of 30, and presents about 12 programmes a year. Performances are professionally lit, set, acted, and directed – but the actors are puppets and the entire undertaking is amateur.

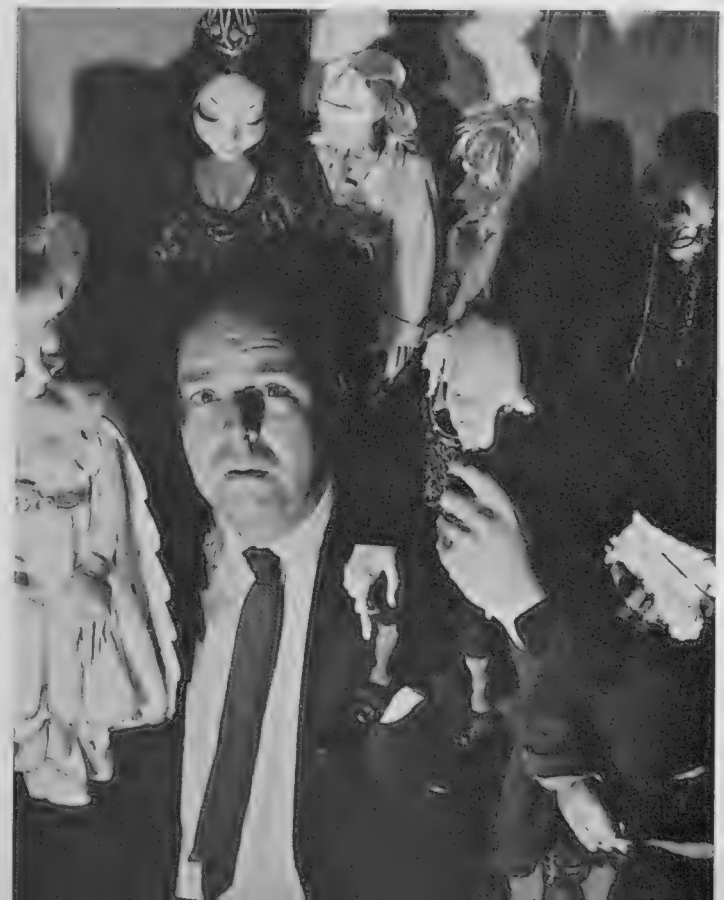
Five years ago, Mr Francis was inspired by the idea of having his own Puppet Theatre when he took stock of his wide interest in things-theatrical. But he adds: "Puppetry is an exciting form of theatre – and as much an art as ballet, drama, or music. I think it's deplorable that people don't take it seriously here in England – it's treated simply as child's play. In Germany, puppetry is an art, and is regarded as such. People of the mid-European countries are born and bred with an appreciation for puppetry."

The Francises' Puppet Theatre began almost sporadically, with private performances for friends in the back of their home. Soon friends told friends, and presentations took on the flavour of command performances for special guests. Eventually word got around, and local groups rang up with requests for programmes; in those days the Francises hired the local village hall. Finally they built their garden studio, fitting it with a complete interior of wings, flies, lighting battens, drop curtains, spotlights, seating, and bridge.

Penny Francis was formerly an actress, and met Derek when both were playing at the Oxford Playhouse. She left the theatre when her first child was expected. Today, she is scriptwriter for the Puppet Theatre, and takes part in manipulation of the puppets and production music. Derek Francis is in charge of every other aspect of performances: he makes each puppet by hand, designs the costumes, takes care of scenery, lighting, and manipulation, as well as directing the voices, which are taped for each production with the voluntary participation of a few of the Francises' actor-friends.

At present, the repertoire of the Francises' Puppet Theatre consists of two productions: *Beauty and the Beast* and *The Nativity*. A production of *The Christmas Carol* is currently being mounted, and two other pieces are half completed. Each production entails all the atmosphere of regular theatre, both backstage and out in front – "stage-fright included," adds Derek Francis.

Derek Francis (below) surrounded by the puppets which have become a popular feature among friends and friends-of-friends at the actor's home in Barnes. His theatre seats 30 for about 12 programmes a year.



MAKE A DATE

SATURDAY 27 AUGUST

Fair: Bank Holiday fair at Hampstead Heath (and 29th).

SUNDAY 28 AUGUST

Cricket: Charity cricket match. Grand Prix drivers (including Graham Hill, Jackie Stewart, Jim Clark, John Surtees and Jack Brabham) v Lord Brabourne's XI. Stirling Moss and Colin Chapman to umpire. Mersham Hatch cricket ground, near Ashford, Kent. 2 pm.

MONDAY 5 SEPTEMBER

Ballet: Leningrad State Kirov Ballet, Covent Garden (till 1 October).
Show: Farnborough Air Show (till 11th).

WEDNESDAY 7 SEPTEMBER

Racing: St Leger, Doncaster.

THURSDAY 8 SEPTEMBER

Films: Premières of *Kaleidoscope*, starring Warren Beatty and Susannah York (Warner cinema), and *The Chase*, with Marlon Brando (Odeon, Leicester Square).

FRIDAY 9 SEPTEMBER

Spectacle: "Setting the Thames on Fire" – pageant with illuminations, fireworks, massed bands, etc., to mark tercentenary of Great Fire of London and centenary of the London Fire Brigade.
Exhibition: International Handicrafts and Do-it-Yourself Exhibition. Olympia (to 24th).

TUESDAY 13 SEPTEMBER

Ballet: *The Sleeping Beauty* (Kirov Ballet). Covent Garden. 7.30.

WEDNESDAY 14 SEPTEMBER

Opera: season opens at Sadler's Wells Opera Company with *The Queen of Spades* by Tchaikovsky (new production). 7.0.

SATURDAY 17 SEPTEMBER

Concert: last concert of '66 Proms. Albert Hall.

MONDAY 3 OCTOBER

Show: Horse of the Year Show. Wembley (till 8th).

THURSDAY 6 OCTOBER

Film: gala première of *The Bible . . . in the Beginning*. Coliseum (Cinerama) cinema.

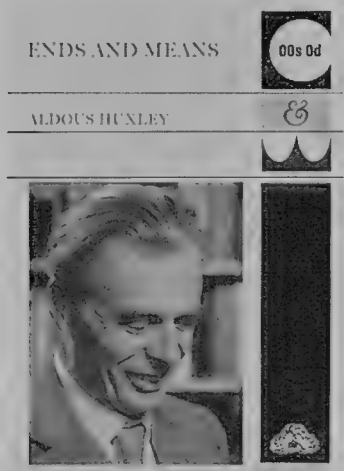
SATURDAY 8 OCTOBER

Exhibition: Paintings, drawings and ceramics by Rouault. Tate Gallery (to 13 November).

WEDNESDAY 12 OCTOBER

Opera: *Das Rheingold*, first of two cycles of Wagner's *Der Ring des Nibelungen*. Covent Garden. 7.30.

INTO THE PAPERBACK FIELD AFTER 30 YEARS



Chatto & Windus are re-entering the paperback market at the end of September after an absence of 30 years. Their new series of expensive-looking paperbacks by distinguished authors will cost at least half the price of the hardback edition, a notable contrast to the original 6d novel they published in the 1920s.

The covers of these paperbacks will bear a photograph of the author or an illustration from the book. The surrounding design will be the same for each book (*see illustration above*), only differing in size and colour. Prices will range from 10s to 18s or even more.

"There is a market for these books in paperback editions, which we need to enter and make our books more accessible to a larger number of people," says Chatto & Windus. Among the first six books to appear in September is a new collection of essays by Virginia Woolf. This is the first in a new series of four volumes of which the first two will be mainly literary, and the third and fourth mainly biographical. Other books which they plan to publish during the autumn are Proust's *Swann's Way*, Aldous Huxley's *Ends and Means* and Hope Muntz's *The Golden Warrior*, an account of the Battle of Hastings, 900 years ago this October.

TRACKING DOWN HARD-TO-FIND DISCS

Where can I get that record of . . . ? It's a question that keeps cropping up even among people whose tastes are for easily obtainable pops and classics. SHEILA FITZJONES provides the answer that can save you the hours of searching that often end in disappointment.

THE record industry has undergone a revolution with grocery shops and supermarkets selling 12 in. LPs for 12s 6d, along with detergents and cheap nylons. But even though there are now so many retail outlets for records, there are still some shops worth knowing about if you are anxious to track down a particular type.

CLASSICAL MUSIC

Rimington Van Wyck Ltd, 42 Cranbourn Street, WC2 (GER 1171) is an excellent shop for classical records. They have a lot of imported recordings from America and Europe as well as their current English stock, and take special orders for foreign records. Their range of operatic recordings is probably one of the best in the country. They do not deal in second-hand records. Open Mon-Sat 9 am to 8 pm. Half-day, Thursday.

The Gramophone Exchange Ltd, 80 Wardour Street, W1 (GER 5313). The main attraction here is their part-exchange system, which means that they have a good supply of second-hand records, so that you can buy a 12 in. LP in excellent condition for 25s, or as little as 5s if it is an old recording. They have a large section dealing with rare, old 78 records. They will not buy records for cash. Open Mon-Wed 10 am to 5.15 pm, Fri from 10 to 6.45 and Sat 10 to 3.45. Closed Thursdays.

Other good places to go for classical second-hand discs are **Harridges,** 8 Moor Street, W1 (GER 7108) who buy up collections and review-copy records (they will not buy from individuals) and the **International Collectors Agency,** 20 Newport Court, WC2 (GER 8589).

OFF-BEAT AND CONTINENTAL

Discurio, 9 Shepherd Street, W1 (HYD 6939) specialise in selling odd records from all over the world, including folk music from places like Egypt, Bolivia, Brazil and Australia, lots of Greek Bazouki music and weird-sounding discs from Timbuctoo. They also have a good stock of jazz (but very little in the pop line) and a recording of every record made by a living "classical" composer. This is a good shop. to go to, too, for guitar music – both classical and pop – for military band music, and for drama and speech from all over the world. They will order records specially for you from abroad as long as no copyright exists. Open Mon-Fri 10 am to 8 pm. Half-day, Saturday.

Kilburn Record Centre Ltd, 163a Kilburn High Road, NW6 (MAI 0730). This is the place to go if you suddenly feel the urge to listen to some Irish revolutionary songs. They have the largest selection in London of different types of Irish music, including folk songs, jigs and reels, and showbands (their version of our groups). They only sell new records. Open from 9.30 am to 6 pm. Half-day, Thursday.

Musicland at 230 Portobello Road; 5a Cinema Extension Market, Shepherd's Bush; 20a Atlantic Road, Brixton; and 42 Willesden Lane. If you want blue-beat or "soul" music, you will find it here. They have a very large catalogue of back numbers and what they haven't got in stock, they will do their best to import for you. No second-hand discs. Open 9.30 am to 6.30 pm (7.30 on Fridays). Brixton branch half-day Wednesday, other shops Thursday.

Mascall Records, 2 Old Brompton Road, SW7 (KNI 4698) gets pretty crowded after the holiday period as they specialise in foreign hit parade music. They carry all the top French and Italian hit-parade discs and also import pop and folksy music from Japan, Brazil, Greece (lots of Bazouki), Arabic records and both Spanish pop and traditional Flamenco music. Mascalls import a lot of records themselves, which they sell to other shops. Open 10 am to 8 pm Mon-Sat. Half-day, Thursday.

Dobells, 77 Charing Cross Road, is of course *the* shop for true jazz enthusiasts: "If it's jazz, we do our best to have it or get it for customers whatever the period, however new or old." They import current releases from America and the Continent and also have an excellent second-hand department with good stock of recent discs and rare old 78s. Next door to the jazz shop they have a department with folk music from all over the world and a large selection of blues. Open 10 am to 7 pm Mon-Wed, 10-8 Fridays. Half-day, Saturday.

Brixton Market. The stalls here are usually good for West Indian pop music, and another stall worth calling at is **Lee's** in Cambridge Circus (next to Tubby Isaacs' jellied eel stall) who sell a lot of second-hand rhythm 'n' blues records, pop records and a bit of jazz, mainly "r and b" based. Records usually come in the £1-25s price bracket. Lee is hard to track down and usually only sets up stall on fine days.

RARE RECORDS

Rust's Rare Records, 38 Grimsdyke Road, Hatch End, Middlesex (HAT 4452), owned by Mr Brian Rust, is the place to try if you want a real collectors' item. Mr Rust has been building up his collection of records over the last 30 years, and he has some really valuable rarities which are not for sale but which he can re-record if the copyright has run out. He has had for sale such collectors' items as original recordings made by Ellen Terry, Sir Herbert Beerbohm Tree, the first Bing Crosby and Fred Astaire recordings (the first Crosby records sell for about £5), and Jessie Matthews as a teenager.

BRIDES OF THE WEEK

Miss Kathleen McKinley, only daughter of Mr and Mrs J McKinley of Palmers Green, married Mr Pasquale Galano, only son of Mrs C Galano of La Spezia, Italy, at the Church of Our Lady of Lourdes, Arnos Grove. Pasquale, a chartered accountant, and Kathleen, a school teacher, are spending their honeymoon cruising around the Greek Islands and touring Turkey. On their return they will live in Southgate, where they have just bought a house. *Picture by Portman Press Bureau.*

Miss Margaret Anthea Martinsmith only daughter of the late Mr James Martinsmith, and of Mrs Martinsmith of West Hill Road, SW18, married Mr Anthony Gordon Millican, second son of Mr and Mrs N S Millican of Bridlington, Yorkshire, at St Giles, Holborn. The bride's dress is in silk brocade, the head-dress silk roses on a silk veil. The bride and groom will be living in England. *Picture by Belgrave Press Bureau.*

Miss Vivienne Alexandra Burness, only daughter of Mrs Burness of Cortijo de las Rosas, Loma de los Riscos, Torremolinos, Spain, and step-daughter of Mr John Burness of Marbella, Spain, married Mr Michael Callender, son of Mr and Mrs Leo Callender of The Boltons, SW10. After the honeymoon, which is being spent in Marrakesh, the couple will live in London, and the bride will continue working in the Royal Garden Hotel. *Picture by Portman Press Bureau.*

Above: Miss Caroline Church, daughter of Mr and Mrs H S Church of Wimbledon, SW, married Mr F Jeremy Earle, son of Mr W H Earle, OBE, and Mrs Earle, of New Delhi and Wimbledon, at St Mary's Church, Wimbledon. They will be honeymooning in Capri and will then live in England. The bride's dress is in white satin with guipure lace. *Picture by Portman Press Bureau.*

Left: Miss Patricia George, daughter of Mr and Mrs George of Denmark Hill, SE5, married Mr Alan Scutt, son of Mr and Mrs Albert Scutt of Turner's Court, SE5, at St Faith's, Red Post Hill, SE5. The groom is a printer, and the bride is a teacher. *Picture by Colin Smith.*

Above: Miss Jacqueline Dudgeon, daughter of Air Vice-Marshal and Mrs A Dudgeon of Washington DC, married Mr Roderick Waphen, son of Mr and Mrs M Waphen of Bolwick Hall, Marsham, Norwich, at St Clement Danes. Their honeymoon will be spent touring the Continent, and they will then live in Uganda, where the bridegroom will be teaching. The bride's dress is in creamy silk with Brussels lace.

Below: Miss Rosemary Fowler, daughter of Mr and Mrs E Fowler of Wembley, Middlesex, married Mr Derek Alistair Jackson, son of Squadron Leader and Mrs E M Jackson of Kenwood, Braken Close, Woking, Surrey. They will be spending their honeymoon on a boat on their way to Canada, where they will be living. The bride's dress is made of Swiss brocatelle, and has a very simple front with a semi-flared skirt and long train.

THEATRE

When historians of the future look back on the '60s they will certainly regard these as years of outstanding theatrical performances. They may even pinpoint the '60s as the beginning of a complete overhaul and reappraisal of the theatre – but we can only hope, not confirm on that score. We who are on top of it all can complain easily, especially about the commercial theatre and its quick, unimportant money-spinners. But the important work is arising from the two major national companies – the Royal Shakespeare and the National Theatre.

The news, therefore, that the RSC is going ahead with plans to make three major films of their productions over the next four years, is exciting on the immediate level and important in terms of looking ahead. Great performances of the past only live in books; the only certainty is that Sarah Bernhardt was the greatest one-legged female Hamlet. Now comes the opportunity for what we consider great performances of the present to be recorded permanently and vividly.

Shakespeare films

The theatre has been slow to make this particular use of the cinema. Unlike the world of music which quickly – and possibly prematurely – put Caruso & Co on celluloid, only the occasional stage performance has been filmed; that is, great stage acting merely recorded, not great stage actors in films which is a different thing altogether. The National Theatre has filmed its *Othello*, and made a great box office success and may possibly repeat the process with other productions. The RSC plan to film *King Lear* and *Macbeth* plus another play – modern, and not yet chosen.

Both Shakespeare films will feature Paul Scofield in the title roles. Already his King Lear in Peter Brook's production amounts to legend and his Macbeth – which he will take on at Stratford – is eagerly anticipated. The filming of these roles is a splendid project. Peter Brook has just finished filming the RSC's production of *The Marat/Sade* with the company playing their stage parts. It is not part of the new series of films, but will indicate how the scheme will work.

RSC contracted

The RSC has been contracted with the BBC to record some of their productions for television – *The Wars of the Roses* telefilmed on the stage at Stratford was particularly successful. The planned films will have the added advantage of being in colour.

The possibility of such films deflecting public interest from the actual theatre is remote. Certainly Olivier's *Othello* film has done the National Theatre no harm.

Rocky road

The path to the West End is paved with productions that never happened; shows that got right up to rehearsal stage and then collapsed; shows that folded on tour; shows that remain a good idea. Earlier this year, a young American, Jerry Schafer, arrived in London with a musical to put on; it was to break new ground scenically and was to star his wife, Gunilla Hutton. Auditions were held, the main parts cast and a sequence of theatres booked for its pre-London run.

Suddenly Schafer, and his show, disappeared from the scene. There were two main reasons for this. One was the difficulty in casting an important role – that of a fat girl, who had to be large but young and have a voice like Ethel Merman. A number of girls were auditioned, but none was chosen. A BBC show made a broadcast appeal and more than 500 fat girls applied from all over the country.

Cashless

But, at this time, money to back the show, which had been promised from angels in the States to arrive in instalments, ceased. And Schafer found himself cashless. He had to drop everything and return to America where he has since been seeking money from all sources. "I will put this show on if it takes five years," he said.

Latest information is that Schafer has raised the money and is returning to this country soon to resume the show, which is called *That Certain Girl*. This sort of thing, we are told, is what makes being an impresario such a challenge.

Sudden closure

When a show closes suddenly and unexpectedly, not only are a number of people put out of work, but the reputations of the stars involved tend to suffer. A number of people have wondered what Jeannie Carson is planning to do now that her return to the West End in *Strike a Light* was truncated.

Miss Carson returned to America last week, with her husband Biff McGuire, where they will star in a production of J M Barrie's play *What Every Woman Knows*. She will be back in London before long, however, to make an LP of songs, and also to look over the script of a new musical, which is planned to open before the end of the year.

roger baker

WEST END

openings

W 24 Aug: **ADAM'S APPLE**, Saville, Shaftesbury Avenue, WC2 (TEM 4011). Author: Terence Feeley. Dir: Philip Grout. Cast: Bill Simpson, Yolande Turner, Georgina Cookson, Anthony Newlands, Margaret Nolan, Richard Poore

MUCH ADO ABOUT NOTHING. National Theatre Company, Old Vic, Waterloo Road, SE1 (WAT 7616). Dirs: Franco Zeffirelli, Robert Stephens. Cast: Michael Byrne, Wynne Clark, Paul Curran, Frank Finlay, Derek Jacobi, Gerald James, Caroline John, Harry Lomax, Ronald Pickup, Maggie Smith, Robert Stephens. 7.30 (ends 10.30)

current

ALIBI FOR A JUDGE, Savoy (TEM 8888). Andrew Cruickshank is the high court judge involved with the pretty wife of a man he's just sent down. 8.0 (ends 10.30). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

ARSENIC & OLD LACE, Vaudeville (TEM 4871). Pungent revival of deliciously nasty comedy. Dame Sybil Thorndike and Athene Seyler stir the brew. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

THE BELLOW PLAYS, Fortune, Russell Street (TEM 2238). Miriam Karlin and Harry Towb in three short dialogues. *Out from Under, Orange Soufflé* and – probably the most amusing – *The Wen*. 8.15 (ends 10.20). Th & Sat: 5.30 (ends 7.35); 8.15 (ends 10.20). Opened 28 June 1966

BEYOND THE FRINGE 1965, Mayfair (MAY 3036). It's a bit behind it now, but even the 50th cast change pleasantly revives nostalgia for the good old days of satire. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

John Gregson, TV's Inspector Gideon, leads in Benn Levy's new political comedy "Public and Confidential'.

BLACK & WHITE MINSTREL SHOW, Victoria Palace (VIC 1317). It would make a fair television show, this. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess (TEM 8243). Peter Byrne (TV's Andy Crawford) juggles old school friend, three air hostesses and eccentric maid in and out of various doors. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

BREAD AND BUTTER, Jeanetta Cochrane Theatre, Holborn (CHA 7040). Glasgow-Jewish case histories reviewed by Cecil P. Taylor who is admired and directed by Michael Geliot, also admired. 7.45. Ends 20 Aug

CHARLIE GIRL, Adelphi (TEM 7611). Anna Neagle singing and dancing; Joe Brown and Hy Hazell ditto in a summertime Cinderella fable. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME SPY WITH ME, Whitehall (WHI 6692). Danny la Rue changes his drag a dozen times but Barbara Windsor does get a look in during the high camp routines. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May 1966

A FRIEND INDEED, Cambridge, Earlham Street (TEM 6056). William Douglas-Home teases with suggestion of infidelities, and gets a giggle from hints of incest. 8.0 (ends 10.10). Th Mat: 2.45 (ends 5.0). Sat: 6.0 (ends 8.10); 8.30 (ends 10.40). Opened 27 Apr 1966

Simon Williams, in his first West End play at 2[illegible]. His love-life unnerves his father in "A Friend Indeed."

HELLO DOLLY! Theatre Royal, Drury Lane (TEM 8106). The transatlantic bombshell has become a touch cosy with Dora Bryan wow-wow-wowing. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

HE WAS GONE WHEN THEY GOT THERE, Mermaid, Blackfriars (CIT 7656). Bernard Miles and Peter Bayliss in yet another play from Bill Naughton. 6.10 (ends 8.15), 8.40 (ends 10.45). Opened 29 July 1966

AN IDEAL HUSBAND, Piccadilly, opposite Regent Palace Hotel, W1 (GER 4506). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality amongst the Wildest epigrams, together with Margaret Lockwood, Richard Todd, Roger Livesey, Ursula Jeans, Michael Goodliffe, Rachel Gurney and Perlita Neilson. 7.45 (ends 10.15). Th Mat: 3.0 (ends 5.30). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Opened 13 Aug

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus (TEM 2443). Hermione Baddeley is now the radio actress who loses her part, and Andrée Melly her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). T: 3.0 (ends 5.25). Opened 17 June 1965

THE KING'S MARE, Garrick (TEM 4601). Extended bedroom farce with the delectable Glynis Johns playing Anne of Cleves to Keith Mitchell's Henry VIII. 8.0 (ends 10.15). W & Sat: 3.0 (ends 5.15). Opened 20 July 1966

LET'S GET A DIVORCE, Comedy, Panton Street (WHI 2578). Fenella Fielding, Hugh Paddick and Barry

Foster in a polished English version of a Sardou comedy. 8.30 (ends 10.40). W & Sat: 6.0 (ends 8.10). Opened 26 July 1966

LONDON LAUGHS, Palladium (GER 7373). London is actually a bit more sophisticated than this, but Jimmy Tarbuck is engaging, Harry Secombe booming and Anita Harris swinging. 6.15 (ends 8.30); 8.45 (ends 11.0). Sat: 2.40 (ends 4.55). Opened 6 May 1966

MANUELA VARGAS and her Company of Flamenco Dancers, Prince of Wales (WHI 8681). This, they say, is the authentic sweaty flamenco. 8.0. W: 2.30. Sat: 6.0, 8.45. Opened 2 Aug 1966. Ends 27 Aug

THE MOUSETRAP, Ambassadors, West Street (TEM 1171). After 14 years, still a mystery. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30)

OF EROS AND DUST. Open Air Theatre, Regent's Park, NW1 (HUN 1813). Jazz and poetry devised by Benny Green, David Williams, with Patrick Wymark, Eileen Atkins, Annie Ross, Johnny Dankworth and his Band. 8.0. Ends 27 Aug

OLIVER! New Theatre (TEM 3878). A great original, a touch sweetened by its long run, but great for the kids. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

THE OWL & THE PUSSYCAT, Criterion (WHI 3216). Lovely Diana Sands is a kooky pussycat and Anton Rodgers the wise old owl – and they get together. 8.15 (ends 10.35). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Wed: 3.0 (ends 5.15). Opened 2 Mar 1966. Ends 20 Aug

THE PRIME OF MISS JEAN BRODIE, Wyndham's (TEM 3028). Muriel Spark's dry, witty novel in a watery adaptation, but totally redeemed by Vanessa Redgrave in the title rôle. 8.0 (ends 10.15). W: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 Mar 1966

PUBLIC AND CONFIDENTIAL, Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author: Benn Levy. Dir: Stuart Burge. Political comedy. Cast: John Gregson, Constance Cummings, Wendy Varnals, Peter Copley. 7.45. Th Mat: 2.30. Sat: 5.0, 8.15. Opened 17 Aug 1966

Dame Sybil Thorndike is one of the poisonous old sweeties in "Arsenic and Old Lace" at the Vaudeville theatre.

ROBERT & ELIZABETH, Lyric (GER 3686). Musical version of The Barretts of Wimpole Street. Conventional in harmony and style, but as comfortable as hot chocolate at bedtime. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's (WHI 6606). Ian Carmichael and Patrick Cargill have woman trouble, not aided by the insufficiences of the telephone. M-Th: 8.15 (ends 10.25). F, Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

THE SOUND OF MUSIC, Palace (GER 6834). The hills are alive with it, and not only that, they've been alive since 18 May 1961. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15

SPRING & PORT WINE, Apollo (GER 2663). Bill Naughton's study of a family rebelling against the heavy father, who is Alfred Marks. Ruth Dunning is mother. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

Gillian Lewis as the beautiful but priggish Helen Thornhill in Arthur Wing Pinero's drama "The Thunderbolt."

THERE'S A GIRL IN MY SOUP, Globe (GER 1592). Barbara Ferris is a sweet little Chelsea bird who meets Donald Sinden, an up-stage cookery writer. Very funny and sharp. 8.15 (ends 10.30). W: 2.30 (ends 4.45). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 15 June 1966

THE THUNDERBOLT, New Arts (TEM 3334). Welcome revival of a rare Arthur Wing Pinero study of a family in combat over a will. 8.0. Sat: 5.0, 8.0. Opened 3 Aug 1966. Ends 27 Aug

WAIT UNTIL DARK, The Strand, Theatre, Aldwych (TEM 4143). Honor Blackman returns to the stage as the blind wife of a photographer unwittingly involved in dope-peddling. 7.45 (ends 10.5). Th: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 27 July 1966

YOU NEVER CAN TELL, Theatre Royal, Haymarket (WHI 9832). Reasonably starry revival of not one of Shaw's most brilliant comedies, but Sir Ralph Richardson is virtuosic. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan. Ends 17 Sept

REPERTORY

ENGLISH STAGE COMPANY, Royal Court Theatre, Sloane Square, SW1 (SLO 1745). UBU ROI. Alfred Jarry's once-sensational play, with Max Wall and a décor by Hockney. 7.30 (ends 10.0). Sat Mat: 3.0 (ends 5.30)

NATIONAL THEATRE COMPANY, Queen's Theatre, Shaftesbury Avenue, W1 (REG 1166). Th 18 & F 19 Aug: A BOND HONOURED by Osborne and BLACK COMEDY by Shaffer. Most controversial play of recent weeks paired with the funniest. 7.30 (ends 10.15)

Sat 20-W 24 Aug: A FLEA IN HER EAR. Author: Georges Feydeau. Prototype in-and-out-of-doors farce. 7.30 (ends 10.0). W & Sat Mats: 2.15 (ends 4.45)

OLD VIC, Waterloo Road, SE1 (WAT 7616). Th 18 Aug: OTHELLO. Olivier's greatest impersonation. 2.15 (ends 5.25)

Th 18 & F 19 Aug: JUNO AND THE PAYCOCK. Olivier directs Sean O'Casey's comedy-flecked melodrama. 7.30 (ends 10.0)

Sat 20 Aug: TRELAWNY OF THE "WELLS." Pinero's touching backstage story. 2.15 (ends 5.0). 7.30 (ends 10.15)

W 24 Aug: See West End Openings

ROYAL SHAKESPEARE COMPANY, Aldwych, Strand, WC2 (TEM 6406). Th 18-W 24 Aug (not Mon): THE METEOR by Dürrenmatt. Patrick Magee as a twice-resurrected man. 8.0 (ends 10.0). Sat: 2.30 (ends 4.30).

Sat 20 & M 22 Aug: DAYS IN THE TREES by Marguerite Duras. Peggy Ashcroft in virtuoso performance. 8.0 (ends 10.5)

OUT OF TOWN

BRIGHTON THEATRE ROYAL (0273/28488). T 23 & W 24 Aug: LADY WINDERMERE'S FAN. Author: Oscar Wilde. Dir: Anthony Quayle. Cast: Coral Browne, Wilfrid Hyde-White, Isabel Jeans, Juliet Mills, Ronald Lewis. Scenery and costumes by Cecil Beaton. 7.45. Th Mat: 2.30. Fri: 8.15. Sat: 5.0, 8.15

CAMBRIDGE ARTS THEATRE (0223 52000). Until Sat 20 Aug: HOSTILE WITNESS. Author: Jack Roffey. Cast: Philip Carr, Stuart Saunders, Joseph Wise. 8.0. Sat: 5.0, 8.15

M 22 to W 24 Aug: WHO'S AFRAID OF VIRGINIA WOOLF? Author: Edward Albee. Dir: Henry McCarthy. Cast: Derek Murcott, Joyce Heron, Paul Grist, Wanda Moore. 8.0

CHICHESTER FESTIVAL THEATRE, Sussex (OCH3 86333). Th 18, F 19, Sat 20, M 22 & W 24 Aug: THE CHERRY ORCHARD. Celia Johnson as Ranevska. Distinguished cast, occasionally pins down elusive atmosphere. 7.0. Th: 2.0

Th 18, Sat 20 & T 23 Aug: MACBETH. John Clements, director of the theatre, takes the title role. Margaret Johnston is his blood-sucking wife. With: Ray McAnally, Tom Courtenay. 7.0. Sat: 2.0

ROYAL SHAKESPEARE THEATRE, Stratford-upon-Avon, Warwickshire (OST9 2271). Th 18 & W 24 Aug: HENRY V. The stature of Ian Holm's performance in the title role makes up for his lack of actual inches. Th: 2.0. W: 7.30

Th 18, F 19, M 22 & T 23 Aug: HAMLET. More chances to see David Warner's contemporary interpretation, and Peter Hall's exciting production. 7.30

Sat 20 Aug: History trilogy – HENRY IV PART I. 10.30. HENRY IV PART II. 3.0. HENRY V. 8.0. Dirs: John Barton, Trevor Nunn and Clifford Williams

W 24 Aug: TWELFTH NIGHT. Diana Rigg assumes boy's clothes as Viola in Clifford Williams's aromatic production. 2.0

YVONNE ARNAUD THEATRE, Millbrook, Guildford, Surrey (OGU3 60191). ON APPROVAL. Author: Frederick Lonsdale. Dir: Murray McDonald. Cast: Michael Denison, Dulcie Gray, Susan Hampshire, Robert Flemyng. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0

Maggie Smith as Beatrice in Franco Zeffirelli's diverting, controversial production of "Much Ado About Nothing."

PERIMETER

ASHCROFT THEATRE, Fairfield Hall, Park Lane, Croydon (CRO 9291). AN INSPECTOR CALLS. Th 18-Sat 20 Aug: 8.0. Sat Mat: 5.0

THE PLEASURE OF HIS COMPANY. T 23 & W 24 Aug: 8.0

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). ADAM'S APPLE. Th 18-Sat 20 Aug: 8.0. Th & Sat Mats: 2.30

A SHARE IN THE SUN with Jessie Matthews, Ron Randell. M 22-W 24 Aug: 8.0

INTIMATE THEATRE, Palmers Green, N13 (PAL 3798). MURDER AFTER HOURS. Th 18, F 19 Aug: 7.30. Th Mat: 2.30. Sat 20 Aug: 5.0, 8.0

NEW THEATRE, Bromley, Kent (RAV 6677). WITNESS FOR THE PROSECUTION. 7.45. Th Mat: 2.30. Sat: 5.15, 8.0

PALACE THEATRE, Clarendon Road, Watford (WA 25671). A SEVERED HEAD. 7.45. Sat Mat: 4.45

QUEEN'S THEATRE, Hornchurch, Essex (HX4 3333). CELEBRATION. 8.0. Th Mat: 3.0. Sat: 5.0, 8.15

RICHMOND THEATRE, The Green, Richmond (RIC 0088). RATTLE OF A SIMPLE MAN. Th 18-Sat 20 Aug: 7.45. Sat: 5.30, 8.15

THE BESPOKE OVERCOAT & THE DOCK BRIEF with David Kossoff, Howard Goorney. M 22-W 24 Aug: 7.45

THEATRE ROYAL, Windsor, Berks (WK 61107). PRESENT LAUGHTER. Th 18 Aug: 2.30, 7.30. F 19 Aug: 8.0. Sat 20 Aug: 4.45, 8.0

GASLIGHT with Wensley Pithey, Alex Scott. M 22-W 24 Aug: 7.30. T: 8.0

WIMBLEDON THEATRE, SW19 (WIM 5211). JORROCKS with Joss Ackland, Thelma Ruby. 7.30

CLUBS

LEATHERHEAD theatre club, High Street, Leatherhead, Surrey (537 2852). DANDY DICK. 7.30. Wed: 8.0. Sat: 4.0, 7.30

LITTLE ANGEL Marionette Theatre, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). BRIAR ROSE – the story of Sleeping Beauty. Sat 20 Aug: 3.0 & 5.0. M 22-W 24 Aug: 3.0. A special show for the very young. Sat 20 Aug: 11.0 am. Admission 5s 6d adults, 4s children

LITTLE THEATRE, Garrick Yard, St Martin's Lane, WC2 (COV 0660). DOUBLE BILL. Th 18-Sat 20 Aug: 8.0, Sun 21 Aug: 7.30

KILROY WAS. T 23 Aug: 7.30. W 24 Aug: 8.0

PLAYERS THEATRE, Villiers Street, Strand, WC2 (TRA 1134). LATE JOYS – Victorian Music Hall. M & T: 8.0. W-Sat: 9.0

FILMS

The more the star power, figure the big American studios, the greater the impact. It doesn't always work out that way, however, and *Cast a Giant Shadow* (A, London Pavilion, currently) is a prime example of how it doesn't. With Kirk Douglas, Senta Berger, Yul Brynner and Angie Dickinson heading the cast of this Israeli freedom fight saga, one would think there was box office potential enough.

But no. The makers have to have "special appearances" by John Wayne as a four-star general, speaking in a gravel drawl against a background of the American flag, and Frank Sinatra, as a cocky American pilot who gives his life in the Cause. Embarrassingly gratuitous here, these people, and both contribute much to destroying the atmosphere of authenticity so essential in a story like this. Character actors would have blended better with the general feel of the film, and probably have been more effective into the bargain.

Colonel Mickey Marcus, the daredevil American hero ("I know they wouldn't start D-Day without you," says his wife, and they don't) may have been a great man who did much to establish Israel as an independent nation in 1948, but it doesn't show here, partly because Kirk Douglas is such a disappointing actor these days, partly because of a slangy, flag-waving, often laughable script by Melville Shavelson, who also directs this glaringly overlong epic.

John Wayne & Kirk Douglas return to the Western in Universal's "The War Wagon."

"This," Douglas yells gleefully at one point, planning an attack on enemy tanks, "has got to be the biggest blow-up since falsies." The ending, with its cleverly underplayed sentiment, is by far the most moving moment in a film which ought to have been full of them.

● How incredibly naïve the Americans still are when it comes to making pop musicals. Herman's Hermits, second only in popularity to the Beatles in America, get incredibly flabby, directionless treatment in *Hold On!* (U, general release, currently), in which faceless girls in swimsuits gyrate in hopelessly dated fashion in front of the stage while guitars clang away. Herman, one of the few stars with previous acting experience, shows little signs of it here, and faced with lines like: "My parents are the best in the world" submerges his sunny personality beneath a veil of northern *gaucherie*.

david quinlan

OPENING

CARRY ON SCREAMING (A). The Carry On team turn their attention to comic horror. Harry H Corbett appears in a number of guises, Angela Douglas as a waxwork and Jim Dale as the bungling innocent. You know what to expect. (Kenneth Williams, Fenella Fielding, Joan Sims, Charles Hawtrey. Dir: Gerald Thomas. Col. 97 min.) With: *Fireball 500* (U). *New Victoria, Victoria, SW1.* VIC 2544. Opens 18 Aug

WEST END

ARABESQUE (A). Sophia Loren a mystery girl – and Gregory Peck – a university professor – puzzle over a plot involving an intrigue to assassinate a middle-eastern Prime Minister. Cinematic high jinks are taken to excess, although it is sporadically amusing. (Col. 105 min.) *Leicester Square Theatre.* WHI 5252. 1.20, 3.50, 6.25, 9.0. Sun: 3.50, 6.25, 9.0. *Kensington Odeon.* WES 0131. Ends 24 Aug

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. (Henry Fonda, Robert Shaw, Pier Angeli. Col. 163 min.) *Coliseum, St Martin's Lane.* TEM 3161. 2.30, 8.0. Sat: 2.0, 5.20, 8.45, 11.45. Sun: 4.0, 7.30

BIG DEAL AT DODGE CITY (U). A high-spirited comedy of the old West. The local big-shots, playing their annual game of poker, are joined by a homesteader (Henry Fonda) who loses his life savings. Joanne Woodward plays his wife, whose charm and sleight of hand save the situation. (Jason Robards Jnr. Col. 96 min.) *Warner, Leicester Square.* GER 3423. 1.13, 3.50, 6.29, 9.10. Sat only: 11.58 pm. Sun: 3.30, 6.14, 9.3. Ends 24 Aug

THE BLUE MAX (A). George Peppard is an unscrupulous German flier, prepared to do anything to gain the Blue Max, the most coveted medal the Kaiser's air force can gain. A certain winner with aviation fanatics. (James Mason, Ursula Andress. Col. 155 min.) *Metropole, Victoria.* VIC 4673. 2.30, 8.0. Sun: 4.0, 8.0

CAST A GIANT SHADOW (A). Long, long drama of the 1948 Israeli freedom fight. Colonel Mickey Marcus, the hero, may have been a great man, but it doesn't show in these flag-waving antics. Only the end is really moving. (Kirk Douglas, Senta Berger, Yul Brynner. Col. 138 min.) *London Pavilion, Piccadilly Circus.* GER 2982. 11.20, 2.15, 5.15, 8.25. Sun: 2.15, 5.15, 8.25

CUL-DE-SAC (X). Roman Polanski turns a deft hand to black comedy. Donald Pleasence plays a pathetic middle-aged man and Françoise Dorléac his bored and flighty young wife. Holy Island provides magnificent location shots. (Lionel Stander. 111 min.) *Cameo-Poly, Upper Regent Street.* LAN 1744. Pgm: 1.0, 3,25, 5.50, 8.15. Sun: 3.30, 5.55, 8.20

DARLING . . . (X). The director, John Schlesinger, attempts to lay bare the decadence of contemporary life, and succeeds only in misplaced, rather aimless bitterness. (Julie Christie, Dirk Bogarde, Laurence Harvey. 127 min.) *Windmill, Great Windmill Street.* GER 7413. 1.0, 3.33, 6.8, 8.45. Sat: Late Show 11.0. Sun: 4.0, 6.33, 9.8

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean. With Omar Sharif as Yuri Zhivago and Julie Christie unforgettable as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay, Alec Guinness. Col. 193 min.) *Empire, Leicester Square.* GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

HAMLET (U). Memorable, sober photography. Olivier's Hamlet is somewhat too self-assured, but Jean Simmons' Ophelia is a touching performance. (155 min.) *Academy Two, Oxford Street.* GER 5129. 12.35, 3.15, 6.0, 8.45. Sun: 5.10, 7.55

HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday*, with Audrey Hepburn delicious as an art thief bent on acquiring a Cellini nude, and Peter O'Toole, an elegant detective who becomes her partner in crime. Skilfully contrived, the film lacks any real spirit. (Col. 123 min.) *Carlton, Haymarket.* WHI 3711. 1.0, 3.30, 6.5, 8.40. Sat only: 11.15 pm. Sun: 3.30, 6.5, 8.40

IL MARE (X). Set in Capri in winter, the film centres round three characters; a young actor (Umberto Orsini), a lonely young woman (Françoise Prévost) and a strange, insecure young boy (Dino Mele). Breathtakingly beautiful photography. (104 min.) With: *Hotel du Nord* (A). (Dir: Carné. 97 min.) *Academy One, Oxford Street.* GER 2981.

KHARTOUM (U). Colossal battle scenes and an all-star cast, have been added to strict historical accuracy. Charlton Heston plays General Gordon and Laurence Olivier is the Mahdi. (Ralph Richardson, Richard Johnson. Col. Cinerama. 130 min.) *Casino, Old Compton Street, W1.* GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.45. Sun: 4.30, 7.50

MARY POPPINS (U). Walt Disney's musical about an enchanted nanny, with the most tuneful score in the decade. Dick Van Dyke is the show-stopper as the chimney sweep, pavement artist and one-man band. (Julie Andrews. Col. 139 min.) *Prince Charles, Leicester Place.* GER 8181. 2.20, 5.10, 8.5. Extra show Sat: 11.30 am

MORGAN – A SUITABLE CASE FOR TREATMENT (A). Morgan Delt (David Warner), a gentle dreamer, a failed artist, has a strange affinity with gorillas, and escapes from reality with fantasies of Tarzan and King Kong. (Vanessa Redgrave, Irene Handl. 97 min.) *Berkeley, Tottenham Court Road.* MUS 8150. 2.35, 5.45, 8.45. Sun: 5.45, 8.45. With: *Tokyo Olympiad* (U). (Check with cinema)

THE MOUSE THAT ROARED (U). Revolutionary antics in a fictional European state. Very funny comedy in soft colours. (Peter Sellers, Jean Seberg. Col. 83 min.) With: *The Silencers* (A). Reg 5414. Pgm: 12.55, 4.5, 7.30. Late show Sat: 11.15. Sun: 3.45, 7.15

MY FAIR LADY (U). Rex Harrison carries the film along with commanding style with Audrey Hepburn as a spirited, though rather inadequate, Liza. Great vitality, but played a little too safe. (Col. 185 min.) *Studio One, Oxford Street.* GER 3300. 1.0, 4.30, 8.0. Sun: 3.40, 7.0

NEVADA SMITH (A). Steve McQueen's erratic performance as a young half-Indian, who sets out to avenge the brutal murder of his parents, and tracks down the three men responsible. Proceedings are far too long-winded. (Brian Keith, Suzanne Pleshette, Karl Malden. Col. 120 min.) *Plaza, Piccadilly Circus.* WHI 8944. 1.10, 3.40, 6.5, 8.35. Sat: Late Show 11.0. Sun: 2.15, 5.23, 7.58

ONE OF OUR SPIES IS MISSING (U). The fourth UNCLE film. More serious than its predecessors in places, but just as dull, with a very stolid lot of villains. (Robert Vaughn, David McCallum, Vera Miles. Col. 91 min.) *Ritz, Leicester Square.* GER 1234. 1.3, 3.7, 5.11, 7.15, 9.19. Sat: Late Show 11.38. Sun: 3.3, 5.7, 7.11, 9.15. *Jacey, Marble Arch.* MAY 6396

OTHELLO (U). Faithful record of the National Theatre production with Laurence Olivier giving a performance that salutes greatness as the Moor. (Maggie Smith, Frank Finlay. Col. 170 min.) *Odeon, Haymarket.* WHI 2738. 2.30, 7.30. Sat: 12.30, 4.5, 7.45. Sun: 4.30, 8.0

THE SOUND OF MUSIC (U). Hosts of singing nuns and children. Christopher Plummer is the somewhat authoritarian father of the brood; Julie Andrews as their wholesome governess. (Col. Todd-AO. 170 min.) *Dominion, Tottenham Court Road, W1.* MUS 2176. 2.30, 8.0. Sun: 4.30, 8.0

THE TEN COMMANDMENT (U). A revival of Cecil B de Mille's lavish pseudo-marathon, with much reverence, but little historical sense. Extras by the thousand. (Charlton Heston, Yul Brynner. Col. 219 min.) *Astoria, Charing Cross Road. GER* 5385. 2 7.0. Sun: 6.0

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINE (U). Some good shots of early aeroplanes, but little or no feeling for comic effect. (Terry-Thomas, Sarah Miles, Stuart Whitman, James Fox, Eric Sykes. Col. Todd-AO. 130 min.) *Rialto, Country Street.* GER 3488. 12.20, 3.5 5.40, 8.20. Sat: Late Show 11.30 Sun: 2.45, 5.30, 8.15

TORN CURTAIN (A). Hitchcock's 50th film, in which an American scientist (Paul Newman) fakes defection to East Germany in order to discover a Communist defence secret. Rather a disappointment. (Col. 128 min.) *Odeon, Leicester Square.* WHI 6111. 12.30, 3.1 5.55, 8.40. Sat only: 11.0 pm. Sun 3.15, 5.55, 8.40

A TRAP FOR CINDERELLA (X). A rather plodding French-Italian thriller about a girl who escapes from a fire in which her cousin is killed, inherits a fortune, but becomes a victim of amnesia and comes to believe that she is really her cousin. (Madeleine Robinson, Dany Carrel. 110 min.) With: *Loving Couples* (X). *La Continentale, Tottenham Court Road.* MUS 4193. 12.55, 4.50, 8.50. Sun: 4.50, 8.50. (Check with cinema)

THE WAR GAME (X). Written and produced by Peter Watkins. Imaginary nuclear attack on Britain (50 min). With: *Four in the Morning* (X). *Piccadilly Circus Classic.* GER 2380. Pgm: 12.15, 1.5, 3.35, 6.5, 8.35. Sat: Late Show 11.15. Sun: 12.45, 3.10, 5.40, 8.10

WHO'S AFRAID OF VIRGINIA WOOLF? (X). A middle-aged couple and their violent, utterly destructive quarrels, in which they ruthlessly tear at each other's weaknesses. The couple are well played by Elizabeth Taylor and Richard Burton. (George Segal, Sandy Dennis. 132 min.) *Curzon, Curzon Street.* GRO 3737. 12.50, 3.20, 5.55, 8.25. Fri & Sat: Late Show 11.0. Sun: 3.0, 5.30, 8.10

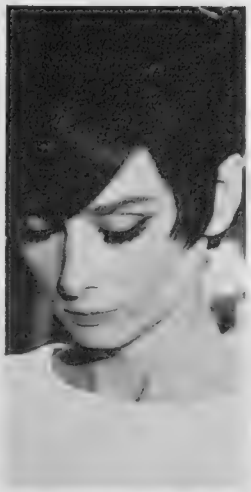
GENERAL RELEASE

* *Sunday programme differs*
† *Check with cinema*

DISTRICT DIRECTORY

Baker Street Classic. 32, 40, 54.
Brixton Classic. 2, 14.
***Brixton Granada.** 5, 25.
***Camberwell Grand.** 31, 48.
†**Charing Cross Road Jacey.** 41.
Chelsea Classic. 30, 38.
Chelsea Essoldo. 3, 46.
***Croydon Classic.** 43.
Dalston Classic. 49, 50.
East Ham Granada. 5.
Edgware Road ABC. 61.
Eltham Hill Gaumont. 53.
Finchley Rex. 20.
Finsbury Park Astoria. 3.
Fulham Road ABC. 61.
Golders Green Ionic. 23, 29.
Hackney Essoldo. 1, 5.
Hammersmith Broadway. 60.
Hampstead Everyman. 39, 45.
Harringay Curzon. 27, 44.
Harrow Road Prince of Wales. 13.
Hendon Gala. 42.
Hendon Gaumont. 26.
Highams Park Regal. 11, 23.
***Islington Rex.** 12, 55.
Kilburn Classic. 4.
†**Marble Arch Gala Royal.** 18.
Notting Hill Classic. 35, 36, 37.
***Notting Hill Imperial Playhouse.** 9, 16.
Oxford Street Cinephone. 19.
Piccadilly Jacey. 47.
Praed Street Classic. 59.
***Putney Globe.** 15, 51.
Queensbury Essoldo. 3, 21.
Raynes Park Rialto. 17, 51.
Southfields Plaza. 53.
***Stepney Essoldo.** 5, 22.
Stockwell Classic. 7, 28.
Stoke Newington Coliseum. 24.
Tooting Astoria. 3, 25.
Tooting Classic. 56, 57.
***Victoria Biograph.** 6, 12.
Victoria Cameo. 10, 52.
Waterloo Station Classic. 34, 58.
Watford Essoldo. 8.
Watford Odeon. 29.
Westbourne Grove International Film Theatre. 33.

RANK RELEASE NORTH



HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday*, with Audrey Hepburn – *above* – delicious as an art thief bent on acquiring a Cellini nude, and Peter O'Toole an elegant detective who becomes her partner in crime. Though skilfully contrived, the film lacks any real spirit and gusto. (Hugh Griffith, Charles Boyer, Eli Wallach. Col. 123 min). With: full supporting programme. Ends Th 25 Aug.

RANK RELEASE SOUTH

BORN FREE (U). Virginia McKenna makes a long-promised comeback as the woman who raises a lioness from a helpless cub, and trains it to the point where its own domesticity is a danger to its survival. Of great appeal to all animal-lovers, with a magnificent score by John Barry. (Bill Travers – *above* – Geoffrey Keen. Dir: James Hill. Col. 99 min). With: **Hey There, It's Yogi Bear.** (U). Ends Th 25 Aug.

ABC RELEASE NORTH

THE GREAT RACE (U). Extravagant slapstick comedy, involving a turn-of-the-century car race from New York to Paris, via Siberia, with Jack Lemmon as the villain and Tony Curtis as the spoof hero. Determined to be a lot of fun, it merely proves that epic proportions and comedy don't mix. (Natalie Wood – *above* – Peter Falk. Dir: Blake Edwards. Col. 153 min). With: full supporting programme. Ends Th 25 Aug.

ABC RELEASE SOUTH

ONE OF OUR SPIES IS MISSING (U). The fourth UNCLE film is yet another two-part TV serial converted to the screen for British audiences. More serious than its predecessors in places, but just as dull, with a very stolid lot of villains. (Robert Vaughn, David McCallum – *above* – Vera Miles, Maurice Evans, Yvonne Craig. Dir: E Darrell Hallenbeck. Col. 91 min). With **Hold On !** (U). Ends Th 25 Aug.

ADVENTURE

1 **The Bandit of Zhobe** (U). Victor Mature, Anthony Newley. Sun, four days: Hackney Essoldo

2 **Beneath the 12-Mile Reef** (U). Robert Wagner, Gilbert Roland. Mon, four days: Brixton Classic

3 **The Black Tulip** (U). Alain Delon, Virna Lisi. Until Sat: Chelsea Essoldo, Queensbury Essoldo. Fri, seven days: Finsbury Park Astoria. Sun, seven days: Tooting Astoria

4 **Darby O'Gill and the Little People** (U). Sean Connery, Janet Munro. Fri, seven days: Kilburn Classic

5 **Death Drums Along the River** (U). Richard Todd. Until Fri: Brixton Granada. Until Sat: Hackney Essoldo. Fri, seven days: East Ham Granada. Mon, three days: Stepney Essoldo

6 **Devil Ship Pirates** (U). Christopher Lee. Mon, three days: Victoria Biograph

7 **The Great Locomotive Chase** (U). Jeffrey Hunter, Fess Parker. Fri, three days: Stockwell Classic

8 **The Great Wall** (U). Shintaro Katsu. Fri, seven days: Watford Essoldo

9 **Harry Black** (U). Stewart Granger. Mon, three days: Notting Hill Imperial Playhouse

10 **Hercules the Invincible** (U). Dan Vadis. Sun, four days: Victoria Cameo

11 **Peter Pan** (U). Until Sat: Highams Park Regal

12 **Revenge of Spartacus** (U). Roger Browne. Until Sat: Victoria Biograph. Mon, three days: Islington Rex

13 **Savage Sam** (U). Brian Keith, Tommy Kirk. Fri, seven days: Harrow Road Prince of Wales

14 **Swordsmen Three** (U). Guy Stockwell. Fri, three days: Brixton Classic

15 **Ulysses Against Hercules** (U). Georges Marchal. Mon, three days: Putney Globe

16 **The Wizard of Baghdad** (U). Dick Shawn. Until Sat: Notting Hill Imperial Playhouse

17 **The Wonderful World of the Brothers Grimm** (U). Laurence Harvey, Karl Boehm. Sun, seven days: Raynes Park Rialto

COMEDIES

18 **Alfie** (X). Michael Caine. Marble Arch Gala Royal

19 **Do You Believe in Angels?** (A). Jarl Kulle, Christina Schollin. Oxford Street Cinephone

20 **The Early Bird** (U). Norman Wisdom. Fri, seven days: Finchley Rex

21 **Doctor at Sea** (U). Dirk Bogarde. Sun, seven days: Queensbury Essoldo. With: Follow a Star (U)

22 **The Great St Trinian's Train Robbery** (U). Frankie Howerd. Until Sat: Stepney Essoldo

23 **It's a Mad, Mad, Mad, Mad World** (U). Spencer Tracy, Ethel Merman. Until Sat: Golders Green Ionic. Sun, four days: Highams Park Regal

24 **Man of the Moment** (U). Norman Wisdom. Until Sat: Stoke Newington Coliseum

25 **Monsieur Hulot's Holiday** (U). Jacques Tati. Until Sat: Tooting Astoria. Mon, five days: Brixton Granada

26 **Morgan, A Suitable Case for Treatment** (A). Vanessa Redgrave, David Warner. Fri, seven days: Hendon Gaumont

27 **That Riviera Touch** (U). Morecambe & Wise. Until Sat: Harringay Curzon. With: Winchester 73 (U)

28 **Up in the World** (U). Norman Wisdom. Mon, four days: Stockwell Classic

29 **Walk, Don't Run** (U). Cary Grant, Samantha Eggar. Fri, seven days: Watford Odeon. Sun, seven days: Golders Green Ionic

30 **What a Way to Go!** (A). Shirley MacLaine. Mon, four days: Chelsea Classic

31 **What a Whopper!** (U). Adam Faith, Carole Lesley. Until Sat: Camberwell Grand

DRAMA

32 **The Connection** (X). Dir: Shirley Clark. Fri 19 Aug, 11.15 pm only: Baker Street Classic

33 **Darling . . .** (X). Julie Christie, Dirk Bogarde. Westbourne Grove International Film Theatre

34 **The Hasty Heart** (U). Richard Todd. Fri, three days: Waterloo Station Classic (evenings only).

35 **Hiroshima Mon Amour** (X). Emmanuele Riva, Eiji Okada. Fri 19 Aug, 11.15 pm only: Notting Hill Classic

35 **Jules et Jim** (X). Jeanne Moreau, Oskar Werner. Mon, four days: Notting Hill Classic

37 **The Lovers** (X). Jeanne Moreau, Jean-Marc Bory. Fri, three days: Notting Hill Classic. Late show Sat 11.15 pm

38 **La Notte** (X). Jeanne Moreau, Marcello Mastroianni, Monica Vitti. Fri, three days: Chelsea Classic. Late show Sat 11.30 pm

39 **Our Man in Havana** (A). Alec Guinness. Until Sat: Hampstead Everyman

40 **To Kill a Mockingbird** (A). Gregory Peck. Fri, three days: Baker Street Classic. Late show Sat 11.15 pm

41 **To Love** (X). Harriet Andersson. Charing Cross Road Jacey

42 **Woman in White** (X). Marie-José Nat. Until Sat: Hendon Gala

MUSICALS

43 **Captain January** (U). Shirley Temple. Fri, six days (not Sun): Croydon Classic

44 **Girls! Girls! Girls!** (U). Elvis Presley. Sun, four days: Harringay Curzon. With: Donovan's Reef (U)

45 **A Hard Day's Night** (U). The Beatles. Mon, seven days: Hampstead Everyman

46 **Jailhouse Rock** (U). Elvis Presley. Sun, seven days: Chelsea Essoldo

47 **The Kinky Darlings** (X). Piccadilly Jacey. With: Image of Love (X)

48 **Kissin' Cousins** (U). Elvis Presley. Mon, three days: Camberwell Grand

49 **Rebecca of Sunnybrook Farm** (U). Shirley Temple. Fri, three days: Dalston Classic

50 **Robin and the 7 Hoods** (U). Frank Sinatra, Dean Martin. Mon, four days: Dalston Classic

51 **Seven Brides for Seven Brothers** (U). Howard Keel, Jane Powell. Until Sat: Putney Globe, Raynes Park Rialto

52 **So This is Paris** (U). Tony Curtis, Gene Nelson, Gloria de Haven. Until Sat: Victoria Cameo

53 **The Wizard of Oz** (U). Judy Garland. Until Sat: Southfields Plaza. Fri, seven days: Eltham Hill Gaumont. With: Tom Thumb (U)

THRILLERS

54 **The League of Gentlemen** (U). Jack Hawkins, Nigel Patrick. Mon, four days: Baker Street Classic

WESTERNS

55 **Buffalo Bill, Hero of the Far West** (U). Gordon Scott. Until Sat: Islington Rex

56 **The Comancheros** (U). John Wayne, Lee Marvin. Mon, four days: Tooting Classic

57 **Last Train from Gun Hill** (A). Kirk Douglas, Anthony Quinn. Fri, three days: Tooting Classic

58 **The Man from Laramie** (U). James Stewart. Mon, four days: Waterloo Station Classic (evenings only)

59 **McLintock!** (U). John Wayne. Fri, seven days: Praed Street Classic

60 **The Proud Ones** (U). Robert Ryan, Jeffrey Hunter. Fri, seven days: Hammersmith Broadway

PRE-RELEASE

61 **Nevada Smith** (A). Steve McQueen, Karl Malden, Arthur Kennedy. Fri, seven days: Edgware Road ABC, Fulham Road ABC

FILMS IN FLIGHT

PAN-AM. West-bound. Arabesque. (Sophia Loren, Gregory Peck.) **East-bound:** Big Deal at Dodge City. (Henry Fonda, Joanne Woodward.) Until 21 Aug

AIR FRANCE. West-bound. To New York: Do Not Disturb (Doris Day, Rod Taylor.) **To Los Angeles and Montreal:** Born Free (Virginia McKenna.) Until 23 Aug

GALLERIES

The addition of a Titian and a Boucher to our permanent collection at the National Gallery is sufficient reason for a special visit any week of the year. The former, named *Allegory of Prudence*, is a magnanimous gift from Mr David Koetser. Now it has been cleaned and reframed and is on view in the Board Room together with a few photographs and some interesting documentary material. The material is also helpful for this small but very grand painting is not at first glance an easy picture for the layman to go into raptures over. Allegory always requires specific knowledge for anything like full appreciation. But, even if we can see for ourselves that the three heads represent different stages in life and have been told that the inscription means roughly "the prudent man of today profits by past experience in order not to imperil the future," it is still likely to leave the average viewer lacking in rapport. We are so used to looking to the Venetians for lush sensual drama, religious or moral in its undertones

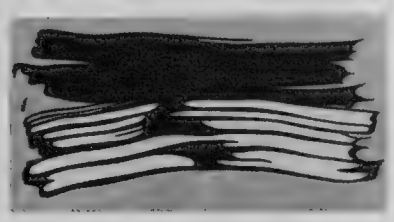
Tenier's copies of old masterpieces from the late Princess Royal's collection will be at Kenwood in September.

maybe, but not quite so static in its overtones.

But the fault will lie in us if we do not stop and reflect a little longer. There is after all a reasonable suggestion that not only is the old man a self-portrait, but that the middle-aged man may be his son and the young man his nephew. Instead of these heads being abstract metaphors they immediately become particular people with whom we can feel sympathy. This still doesn't make it a great painting; what does is the tremendous subtlety with which the forms are painted. The colour and the mood deepen as we watch. When it is placed out in a larger gallery it may be passed by the hasty, but not if it is hung near that other, earlier Titian portrait, *Man with the Blue Sleeve*, which, for all its attractive poesie, will not, I think, stand above this painting for psychological perception and expression.

We can now go round the gallery with a new, cheap (3s 6d) room-to-room guide by Michael Levy. It is more than ably written, and well balanced between information and enthusiastically expressed understanding. It must be a daunting task to produce what is virtually a potted history of Western painting, because the National Gallery is still probably the most comprehensive in the world.

keith sutton



Above: "Allegory of Prudence" by Titian. Right (above): "Landscape with Watermill" by Boucher. Right (below): "Brushstroke" and (far right): "Standing Explosion," both by Lichtenstein at the Fraser Gallery.

OPENING

ANTHONY BENJAMIN, ICA, 17 Dover Street, W1. GRO 6186. Paintings, drawings and objects, 24 Aug-24 Sept. In library, until 20 Aug. – experimental printing from Watford School of Art; followed by Polish posters. M-F 10-6, Sat 10-1

FEDERATION OF BRITISH ARTISTS, 6½ Suffolk Street, SW1. WHI 6844. Britain in watercolours 17 Aug-3 Sept. M-F 10-5, Sat 10-1

LEICESTER, 4 Audley Square, W1. MAY 1159. Gallery Group Part II, also French colour prints of automobiles, aeroplanes and airships 1895-1914. 25 Aug-24 Sept. M-F 10-5.30, Sat 10-1

SIGNALS LONDON, 39 Wigmore Street, W1. WEL 8044. British art, including monumental pieces. Mary and Kenneth Martin, Peter Joseph, Timothy Drever, John Wells and Keith Potts. 25 Aug-25 Sept. M-F 10-6, Sat 10-1

MATHEW FRERE-SMITH, MICHELLE MARX, Drian, 5/7 Porchester Place, W2. PAD 9473. Frère-Smith – 2nd solo show, constructions in aluminium; Marx – Argentinian, first London showing of paintings. 22 Aug-10 Sept. Daily 10-6

CURRENT

AGNEW, 43 Old Bond Street, W1. MAY 6176. Old Masters under £300. Until Sept. M-F 9.30-5.30, Sat 9.30-1

AIA, 15 Lisle Street, WC2. GER 4846. New selection of pictures for hire. Until 31 Aug. M-F 11-6, Sat 11-4

HANS BELLMER, Obelisk, 15 Crawford Street, W1. HUN 9821. Paintings. Until 1 Sept. M-F 10-6, Sat 10-1

CURWEN, 1 Coleville Place, W1. MUS 1459. General summer exhibition. Until 31 Aug. M-F 10-5, Th 10-7, Sat 10-1

CHARLES DUFRESNE, Sphinx, 116 Crawford Street, W1. WES 5716. Paintings. Until 31 Aug. M-F 10-6, Sat 10-1

BARRY FLANAGAN, Rowan, 25a Lowndes Street, SW1. BEL 3490. Sculpture in mixed media. Until 1 Sept. M-F 10-6, Sat 10-1

GIMPEL FILS, 50 South Molton Street, W1. MAY 3720. Summer exhibition. Until 3 Sept. M-F 10-5.45, Sat 10-1

GRABOWSKI, 84 Sloane Avenue, SW3. KEN 1868. Painters and sculptors of today. Until Sept. Daily 10-6

HAMILTON, 8 St. George Street, W1. HYD 3196. Trends & Movements. Until 10 Sept. M-F 10-6, Sat 10-1

HANOVER, 32a St George Street, W1. MAY 0296. The Poetic Image. Until 9 Sept. M-F 10-5, Sat 10-1

INDICA, Masons Yard, Duke Street, W1. WHI 1424. London Indications. Until 28 Sept. M-F 10-7, Sat 10-5.30

KASMIN, 118 New Bond Street, W1. MAY 2821. 118 Show: including Noland, Morris Louis, Frankenthaler and Bannard. Until 10 Sept. M-F 10-5.30, Sat 10-1

ED LEWIS, Everyman Foyer, Everyman Cinema, NW3. HAM 4071. Drawings. Until 11 Sept. M-Sat 2-10, Sun 4.30-10.30

LEFEVRE, 30 Bruton Street, W1. MAY 2250. Contemporary French and British painters. Until Sept. M-F 10-5, Sat 10-1

McROBERTS & TUNNARD, 34 Curzon Street, W1. GRO 3811. Mixed summer exhibition. Until 31 Aug. M-F 10-5.30, Sat 10-1

MARLBOROUGH FINE ARTS, 39 17/18 Old Bond Street. MAY 5161. 19th and 20th century masters. Until 24 Sept. M-F 10-5, Sat 10-12

MARLBOROUGH NEW LONDON, 17-18 Old Bond Street. MAY 5161. Klee and Nolde. Until 31 Aug. M-F 10-5, Sat 10-12

NEW IDIOMS, Robert Fraser, 69 Duke Street, W1. MAY 7196. Group show, American and British and some new faces. Until Sept. M-F 10-6, Sat 11-1

O'HANA, 13 Carlos Place, W1. GRO 1562. French paintings. Until 17 Sept. M-F 9-6, Sat 10-1

REDFERN, 20 Cork Street, W1. REG 1732. Summer exhibition. Until 3 Sept. M-F 10-6, Sat 10-1

DAVID SMITH (1906-1965), Tate Gallery, Millbank, SW1. TAT 4444. Memorial exhibition of influential American sculptor. Until 23 Sept. M-S 10-6, T & Th 10-8, Sun 2-6. Adm 5s

TRAFFORD, 119 Mount Street, W1. GRO 2021. August anthology. Until 31 Aug. M-F 10-5.30, Sat 10-1

VICTORIA & ALBERT MUSEUM, Kensington, SW7. KEN 6371. Aubrey Beardsley. Until 15 Sept. American studio pottery. Daily 10-6. Sun 2.30-6

PERMANENT

IVEAGH BEQUEST, K[enwood] House, Hampstead Lane, NW[3]. FIT 1286. At least three maste[r]pieces permanently visible, inclu[ding] a Rembrandt self-portrait. [Spe]cial summer exhibition – Life [in] 18th century Venice – until 4 Sep[t] Apr-Sept weekdays 10-7, Sun 2-[7] Adm free; handbook 1s 3d, catal[ogue] of paintings 1s 6d, brief guid[e]

COURTAULD INSTITUTE GAL-LERIES, Woburn Square WC1. LAN 1015. Impressionist an[d] Post-Impressionist paintings, [D]rawings, watercolours and eng[r]avings; paintings from the Lee a[nd] Fry Collections. Daily 10-5, S[un] 2-5. Adm Free, general catalog[ue] 2s 6d

WALLACE COLLECTION Hertford House, Manchester [Sq]uare. W1. WEL 0687. Paintings, s[culp]ture and, especially, furniture [in] European and Oriental Armou[ry] Daily 10-5, Sun 2-5. Adm free, [Gen]eral guide 2s 6d, catalogues: [Pic]tures and drawings (illustration[s] only) 5s, 8s bound; European ar[ms] and armour (fully illus) £1 [10]s 6d; Oriental arms and armo[ur] (not illus) 5s, 7s 6d bound; s[cul]pture (illus) 5s; miniatures, 3s 6d; furniture (illus) 10s, bound 1 g[uin]ea

SALEROOMS

THURSDAY 18 AUGUST
Antique and Modern fu[rni]ture. 11.0. Old and Modern pictu[re]s. 11.0. Montpelier Galleries

FRIDAY 19 AUGUST
Sale of British, Foreign a[nd] British Colonial stamps. 11.0. Puttick & Simpson

TUESDAY 23 AUGUST
Furniture and household goods. 11.0. Old Chelsea Gallery
Painting and prints. 2.0. Old Chelsea Gallery
Porcelain. 11.0. Puttick & Simpson

WEDNESDAY 24 AUGUST
Carpets and rugs. 11.0. Porcelain, watercolours and prints. 11.0. Montpelier Galleries

ADDRESSES AND VIEWING TIMES

Bonham & Sons, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161), and Old Chelsea Galleries, 75-81 Burnaby Street, SW10 (FLA 0460) – one or two days before sale

Puttick & Simpson, Blenstock House, Blenheim Street, W1 (GRO 8541) – day previous to sale

MUSIC

East and West converge on the Albert Hall this week, in the shape of music and musicians from the Soviet Union and the United States. From Russia the Proms get their first visit by a foreign orchestra, the Moscow Radio, and incidentally their first-ever Sunday concert (discounting an emergency occasion in 1943). Formed 35 years ago, a year after our own BBC Symphony, the Moscow team have a reputation for prowess in modern Russian scores (including, perhaps surprisingly, Stravinsky), and a strength of 120, which makes them considerably bigger than any permanent orchestra here.

They will need all their forces on Sunday, when the programme includes a rare performance of Scriabin's monster *Poem of Fire*, or *Prometheus*, calling for organ, piano and mixed chorus, besides a large orchestra. Scriabin remains the odd man out in Russian music; a mystic and more than slightly unbalanced, he sought to express pure ecstasy in musical terms, and was even planning the addition of colours and scents in his works when he died in 1915.

Michael Tippett's "The Vision of St Augustine," receiving a Proms premiere next week, will be in the Berlin Arts Festival in October.

The American symphonic tradition is even younger than that of the Russians; even so, it is curious how obstinately their music refuses to "travel."

With the conspicuous exception of Aaron Copland, American "serious" composers are still little more than names here. The two represented in Wednesday's Prom, conducted by German-born Frederik Prausnitz, may not even be that to some Prommers.

Among musicians, Charles Ives, after years of neglect, is becoming established as a sort of father-figure. An amateur, like the early Russians – he made his living from insurance – he was part "primitive" and part pioneer of some remarkably advanced techniques, notably the fusion of apparently unrelated themes, often in different keys, into "free counterpoint." Sometimes the effect can be naïve; sometimes, say his admirers, intensely impressive. Ives' Fourth Symphony, which had its première only last year, 49 years after it was written and 11 years after his death, is being played in the last week of the Proms. On Wednesday his brief *The 4th of July* will be heard with the *Variations for Orchestra* of a contemporary American progressive, Elliott Carter.

richard last

CONCERTS

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). Henry Wood Promenade Concerts. Th 18 Aug: Moscow Radio Orchestra. Conductor: Gennadi Rozhdestvensky. Soloist: Natalie Shakhovskaya, 'cello. 7.30
F 19 Aug: Moscow Radio Orchestra. Conductor: Gennadi Rozhdestvensky. Soloist: Janet Baker, contralto. 7.30
Sat 20 Aug: BBC Symphony Orchestra. Conductor: Sir Malcolm Sargent. Soloists: Jack Brymer, clarinet; Robert Riefling, piano. 7.30
Sun 21 Aug: Moscow Radio Orchestra, BBC Choral Society. Conductor: Gennadi Rozhdestvensky. Soloist: Mikhail Waiman, violin. 7.30
M 22 Aug: BBC Symphony Orchestra. Conductor: Bernard Haitink Soloists: Norbert Brainin, violin; Peter Schidlof, viola. 7.30
T 23 Aug: BBC Symphony Orchestra, Heinrich Schütz Chorale. Conductor: Sir Malcolm Sargent. Soloists: Hugh Maguire, violin; Douglas Whittaker, flute; Sidney Sutcliffe, oboe; Maurice André, trumpet; Peter Katin, piano. 7.30
W 24 Aug: New Philharmonia Orchestra. Conductors: George Malcolm, Frederik Prausnitz. Soloist: Heather Harper, soprano. 7.30

FAIRFIELD HALL, Park Lane, Croydon (CRO 9291). Th 18 Aug: European Youth Orchestra. Conductor: Roy Slack. 8.0

RECITALS

ST VEDAST, Foster Lane, EC2. Th 18 Aug: Michael Dudman, organ. 1.5

VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371). Sun 21 Aug: Philomusica of London. Conductor: Niels Gron. 7.30

ST MARY MAGDALENE, Paddington. Sat 20 Aug: Douglas Bruce, organ. 8.0

ST BARTHOLOMEW, Camberwell, SE16. W 24 Aug: Southwark Singers. Conductor: Denis Coleman. 8.0

ST ALBANS, Holborn. W 24 Aug: Michael Foley, organ. 7.30

WESTMINSTER CATHEDRAL, SW1. W 24 Aug: Alan Harverson, organ. 8.0

DUTCH CHURCH, Austin Friars, EC2. T 23 Aug: Gordon Phillips, organ. 1.0

ST MARTIN-IN-THE-FIELDS, WC2. T 23 Aug: Eiluned Davies, piano. 1.5

BALLET

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Swan Lake. Music: Tchaikovsky. Choreography: Petipa/Ivanov/Carter. Conductor: Aubrey Bowman. London's Festival Ballet. Principals: John Gilpin, Olga Ferri, Lucette Aldous, David Adams, Karl Musil, Galina Samtsova, Irina Borowska, Andrè Prokovsky, Magdalena Popa. 7.45. Sat: 4.30, 8.0

COMMONWEALTH INSTITUTE, Kensington High Street, W8 (WES 1852). Sat 20 Aug: The Temptation of Buddha (dance-drama). US Krishna Rao, Chandrabhaga Devi and company of dancers and musicians. 7.30

RECORDS

Bob Dylan indulges in quite a bit of experimentation in his latest album, **Blonde on Blonde** (CBS 66012). The jolly, uncomplicated, and so blatantly meaningless *Rainy Day Women, Nos 12 and 36* and the pretentious *I Want You*, two tracks featured, are a far cry from his tuneful and melodic poems of the past like *Blowin' In The Wind, Times They Are A-Changing* and *Don't Think Twice*. Nevertheless, the overall feel of the disc, the aura and the atmosphere, give it a distinctive quality always maintained by "the King of Folk." Added attraction: the record is presented in a super colour sleeve which unfolds into a 12 in. by 26 in. portrait of Dylan, and the double-pack set sells at a special low price of 50s

Crispian St Peters' eagerly awaited first album **Follow Me** (Mono LK 4805) lives up to all expectations. It features 14 tip-top songs, including his two big hit singles, *Pied Piper* and *You Were On My Mind*. The instrumental backing is superb, and Crispian himself demonstrates a tremendous vocal artistry, particularly noticeable on *Your Love Has Gone* and *It's A Funny Feeling*. Many tracks successfully recapture a flavour of the early Presley hits; listen carefully to *Goodbye To You* and *Willingly*

Meanwhile, Elvis himself is back, singing a clutch of songs from his latest film **Paradise Hawaiian Style** (Mono RD 7810), a Hal Wallis production for Paramount. *Stop Where You Are* is a track to listen out for, but, on the whole, I found this album very uninspiring and, although the Jordanaires give him some fine backing, Elvis fails to capture the exciting and strongly romantic Hawaiian scene

Peggy Lee **Then Was Then . . . And Now Is Now!** (Capitol T 2388). Other singers sing, and sing skilfully with cunning blends of technique, emotion, theatrics, feeling, but Peggy adds an ingredient all her own: witchcraft. Many of the songs on this album are new creations that Peggy introduces here and makes her own; others are great hits that she brings back into the spotlight, among them the jubilant, driving *Leave It To Love* and the bittersweet laments *They Say* and *I'm Afraid The Masquerade Is Over*. The album is varied, full of emotion and perfect for late night listening

For all Julie Felix fans her new single **I Can't Touch The Sun** (Fontana TF 734) is a must. Julie handles the colourful, rather moving lyrics of this beautiful, yet sad song, with sympathetic restraint, whilst achieving maximum impact. Taken first over a brisk guitar and rhythm accompaniment, which later swells into a full string orchestration, her vocal perfectly captures the atmosphere of the sadness and resignation of a person who has tried and failed to please a loved-one

deirdre leigh

BALLET

When Giselle slips into her traditional white dress with blue bodice, and her hair tied lightly behind her, she cannot fail to be anyone *but* Giselle. At least, this is what I supposed, until 28 July, when Doreen Wells danced the misled heroine at Covent Garden.

Miss Wells fails in the first act in that that girl in Giselle's costume is never Giselle: we know all the time that she is really a ballerina named Doreen Wells. So her major limitation seems to be lack of characterisation, of getting to grips with the part and submerging herself Stanislavsky wise *into* the role.

Act I needs so much more than faultless dancing. So, come the Mad Scene and – other than going through the actions better than most – nothing: no projected emotion, no signal-actions that tear our heartstrings to shreds. But in the second act, all grey and eerie, Miss Wells becomes what we've been waiting for all the time: Giselle – admittedly, though, poor Giselle's spirit. But it is the *spirit* of the act, of the Romanticism which Papa Taglioni fired off so long ago, that she manages to catch so wonderfully.

Rare distinction

Yvonne Saunders' Queen of the Wilis is an interpretation of rare distinction, surpassing any previous Myrthas seen this season. Her manner of movement was authoritative from the first *bourrées*, and her mimed commands to Giselle and Albrecht were in every way decisive and awe-inspiring. She's an evil one to be sure, combining startling make-up and glaring stares with menacing dancing.

● Over at the Prince of Wales, Manuela Vargas and her Flamenco Dancers have returned for their fourth London season. When she was last here in 1964, I thought her style just a little sombre. Well, it still is, although no more than most Flamenco: it merely lacks variety. This year, though, I sensed a note of comedy pushing its way through some otherwise darker moments, and, for me at least, this was like a breath of fresh air.

There was fresh air of a far rarer intensity at the Royal Festival Hall earlier in the month, when the fabulous Georgian State Dance Company astounded us with their unique brand of dancing. The spectacular leaps and turns of the men were appropriately contrasted with the gliding grace and serenity of the beautiful womenfolk.

ian woodward

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GOOD EATING

Coriander, jeerha, cardamon, poppy seed, haldi, jifal . . . the names of these spices summon forth a delicious aroma of Oriental cookery. Their very roll-call sets the taste buds pricking; this, at any rate, is the theory behind Indian cuisine. Mr P L Lamba, proprietor of one of London's newest Indian restaurants, the Gaylord, tells me: "Every Indian knows how to make curry. The question is how to control it – the taste and colour of the food, the kind of spices you mix up. Hot? No! This is an impression that has got about. I will tell you that, at home, when we eat curry, it does not have so much spice, it is always very light. But you cannot serve that kind of curry in England – the people will say it is Sikh man's food."

Indian assault

Frankly, I wish they *would* serve Sikh man's food. I regard Indian food, those mysterious platefuls of murkily disguised meat and vegetables oozing prehistorically over mounds of rice, as not so much pleasurable eating experiences, but rather an assault upon my palate. Coriander and cardamon launch a blitzkreig upon my tongue, cloves and chillis dive-bomb the back of my throat. I am not altogether dismayed to tell you, therefore, that there is something of a curry war hotting up in London just now. King Curry himself – former Tory MP Sir William Steward, owner of Veeraswamy's – may soon find his crown at stake.

Mr Lamba, who has just opened the Gaylord in Mortimer Street, where Phil Strongwater's Kosher Seafood Restaurant used to be, started to pioneer ice-cream in India 25 years ago with his brother-in-law, Mr J K Ghai. Now his Gaylord Restaurants are the pride of India. His nephew, Ravi Ghai, ran the Indian Pavilion Restaurant in the 1964-5 World Fair. Young Ravi, 23 years old, studied business administration at Cornell. Now he will run the first Gaylord establishment outside of India.

Chefs imported

Four chefs have been specially imported from India – including one whose speciality is Indian sweets. Partridges, mangoes, and mango ice-cream will be flown in from India every week. The style of food is Northern Indian, which, says Mr Lamba, is generally accepted as the best.

A Tandoori Indian Restaurant has just taken over in Fulham Road. Dear Chelsea! I guess you'd tempt Satan into over-reaching. Then there's the Ganges in Gerrard Street, Soho, which seems undeservedly to be finding August the cruellest month just now. The waiters here are possibly the best in any Indian restaurant in London. Their happy patience with a pair of wide-eyed lads from the northern regions who stumbled innocently in for lunch the other day could, with advantage, be noted in many more grand establishments.

arthur pottersman

LONDON CHOICE

AU JARDIN DES GOURMETS, French, 5 Greek Street, W1 (GER 1816). Mon-Sat 12.30-2.30. Average bill for two £4 10s-£5. CREDIT CARDS: *Diners, American Express*

BARON OF BEEF, English, Gutter Lane, Gresham Street, EC2 (MON 6961). Mon-Fri 12-3, 5-9.30 (last orders, but licensed to 11). Average bill for two £5 plus. No credit cards, but private accounts arranged

BLOOMS, Kosher, 90 Whitechapel High Street, E1 (BIS 6001), and Golders Green Road, NW11 (SPE 1338). Mon-Thurs 11 am-10 pm, Fri 1 am-3 pm, Sun 11 am-11.30 pm. Average bill for two 30s. No credit cards

BENTLEY'S, English (fish only), 11-15 Swallow Street, W1 (REG 6210). Mon-Sat 11.30-3, 5.30-1 (Sat 10.30). Last orders 10.45 (Sat 10.15). Average bill for two £2 10s-£5 10s. CREDIT CARDS: *Diners, American Express*

CAPRICE, French, A[rling]ton Street, W1 (HYD 3183, 5154). Mon-Sat 12.30-3, 6.30 onward (last orders 11.45). Average bill for two £5 10s. CREDIT CARDS: *Eurocard*

COLOMBINA D'ORO, Ita[lian], 61 Dean Street, W1 (REG 415[1] 6875). Every day from 12-3 and (Sun 6.30)-11.30. Average bill two £4. No credit cards

CRANKS SALAD TABLE vegetarian, 22 Carnaby Str[eet], W1 (GER 9431). Mon-Fri [10]-8.30 (coffee from 10). Bill abou[t] 3s

PARKES, English, 4 Bea[ufort] hamp Place, SW3 (KEN 1390). [Din]ners only, Mon-Sat 7.30-11.1[5] (last orders). Highly individu[al] and practically everything is suc-cess. As well to book abou[t] week in advance. Expect to pa[y] about £4 a head. No credit card

SIMPSONS - IN - THE - S[TRAND], English, 100 The Stran[d] WC2 (TEM 7131). Mon-Sat, 1[2]-6.10 (booking essential). Aver[age] bill for two £3 10s. CREDIT CARDS: *Eurocard*

AROUND TOWN

CLOWNS, 31 Dover Street, W1 (MAY 5134). Open Monday to Friday from 10 in the morning to 11 at night. They serve lunch between 11.30 and 3, and dinner from 6 pm until last orders at about 10 pm. There's also dancing in the back room to soft music from 8 pm. Against a décor of model clowns and poster-like paintings, the menu changes daily. A recent Wednesday offered: cream of cauliflower and bacon soup, home-made fruit cup; cottage pie, bacon and sausage *ratatouille*; baked apple meringue, rum cream slice. Eating quality is on the high side – I did well the other day with tender lamb chops – but quantity tends to be on the low side, and they seem to make up for this with lots of the old carbohydrates. What do you expect from a bistro in the shadow of the Ritz, I suppose? Bill, including a glass of wine, should average 16s a head. CREDIT CARDS: *LV, Barclaycard*

GANGES, 40 Gerrard Street, W1 (GER 0284, 8705). Open every day from 12 to 3 and from 6 to 12. Pleasant and unaffected, with a 5s set lunch that deserves particular mention. This runs through soup (a kind of mulligatawny), choice of curry, rice of course; and tea or coffee – or, what I particularly liked, *lasee*, a glass of yoghourt mixed, simply, with water. Other specialities here include: kebab appetisers, and sliced onion rings fried in pea flour. Curries include: chicken Malaya which comes with pineapple, *shag ghosht*, with spinach, and *dansak*, which is a Persian-style dish served with lentils and sweet and sour spices. Even if you stray from the set menu, and have a couple of glasses of lager, too, it's hard to pay more than 20s a head here. CREDIT CARDS: *Diners, American Express*

GAYLORD, 79-81 Mortimer Street, W1 (LAN 3615). Open every day from 12 to 3 and from 6 to 12. They seem to specialise here in Tandoori dishes, which are baked on charcoal in a clay oven. Chicken that style comes out lobster pink all over, and tastier than many Indian dishes. A whole bird will cost you 18s, a half 10s. Here are some of their other specialities: chicken *Jaipuri*, with yoghourt, and mildly spiced, 9s. Lamb and kidney *do piaza*, cooked with spices and onion roundlets, 8s 6d. *Sagwala* chicken, cooked with spices and spinach, 9s 6d. They also do several vegetarian dishes, including one that I have enjoyed – *mattar paneer*, green peas and cottage cheese, 4s 6d. Sweets include a very interesting Indian ice-cream, *kulfi*, which comes topped with a kind of edible silver paper. Pickles are included with your main dish, and alway[s] on the table are a sweet pickle and a mint and yoghourt pickle. [T]his latter is one of the few that [can] render a curry (burnt again[st] palatable, and full marks to [the] Gaylord for keeping it. I dare say [you] could pay 30s a head here if you [wanted] – there is also a four-course set dinner at 22s, which includes tea or coffee. Minimum charge 12s 6d. CREDIT CARDS: *Diners, American Express*

TANDOORI, 153 Fulham Road, SW3 (KEN 7749). Open every day from midday-3 and 6 pm-11.45 pm. It needs to be said at once that this place is very heavily decored, which would be all right if it weren't so dark. Here they serve, as the name would indicate, Tandoori chicken – 17s whole, 9s half. There is a *rarda* mutton, which seemed to bite my head off at 8s 6d, and a cooler mutton *panir* (cheese and peas curry) which went well with it. Pillau rice is extra here, at 3s 6d. They have the somewhat disconcerting custom here of piling everything on to your plate at once. What's "pan?" I asked. And the waiter told me: "That is only for Indians, sir." It is betel-nut, no less. Minimum charge 10s 6d a head, and you eat well (I mean fillingly) for 20s. Conventional spices come with your dish. CREDIT CARDS: *Diners, American Express, Barclaycard*

GOOD DRINKING

Having lunch with Peter Evans is a rather frenetic experience. Particularly when he entertains at his latest acquisition, a pub called the Angel, which lies in the heart of the City, in the Minories. He is a charming host, but tends to excuse himself every 20 minutes, while he casts an all-seeing eye round the premises.

The Angel has been under the Evans *aegis* for almost two months, and, in typical Evans style, he spent much of the lunch hour professionally appraising standards of cleanliness and service. One suspects he was watching every glass of beer as it passed over the bar.

The Angel, which also bears a sign "Peter Evans Tavern," is a typical London pub, tending to the utilitarian in décor. But this has been deliberate policy, and what it lacks in *de luxe* furnishing, is compensated for in atmosphere. And the service is impeccable – even when one calls without Mr Evans.

It's early days, yet, for this new Evans venture, and any changes he has introduced have been comparatively minor. One striking addition, however, is the series of Rugby players' portraits on a wall in the Dive Bar. Mr Evans is an ardent rugger follower, and regulars don't seem to mind his personal choice of décor-for-drinking.

Hot snacks

In the Dive, hot snacks are to hand at ludicrously reasonable prices. In the upstairs restaurant, one finds the usual standard of Peter Evans menus, with one or two intriguing innovations, notably Irish smoked chicken!

The Angel staff are quick, efficient and pleasant, even at the height of the busy lunchtime trade. And the ubiquitous "guv'nor" is always in the offing to ensure these standards are maintained. He persistently looks for flaws in organisation and décor: should the fitted carpet in the bar be changed for another of a different colour? Should there be additions to the rather austere walls? What other snack dishes can be added to the extensive range already available?

So he progresses through lunch, frequently bobbing away from the table to discuss with staff another point that has occurred to him. The Angel is a new departure for him. And I shouldn't be surprised if a chain of Evans pubs was to spring up – for Mr Evans seems to have the knack of acquiring new ventures with as great a facility as he does parking tickets for his Bentley.

john mcleod

PUBS

THE NEW RED LION, Brentford High Street. ISL 6181. A very exciting and original new pub, which opened only last November. It is a centre for live C and W music and has a different band for every night of the week, at no extra charge on drinks. Sam Field, the landlord, has tried – and very successfully – to reproduce the old war-time atmosphere. "I want the intensive happiness of those who may not live to see another day," he says, "where tension is forgotten and people live for the moment." For those who find the floor show too crowded, there is closed-circuit television in the upstairs lounge bar. Continental lunches are served daily, and there are tables outside, overlooking the High Street

THE DUKE OF WELLINGTON, Wardour Street, facing the stage door of the Queen's Theatre. GER 2886. Perhaps the most famous after-theatre pub in Soho. It has been the property of Christ College Hospital since 1723, and Mr W Evans has been the tenant since 1931. Old Tudor beams, stag heads and antique vaults. Home-made lunches are enjoyable and plenty of stimulating theatre chat could keep one going until closing time

THE SWISS HOTEL, Old Compton Street, W1. GER 4445. Specialises in chilled Swiss wines. Neufchatel and Fendant Bovin at 2s 9d a glass. Two bars: a rather solemn public, with seating arranged in regimented church-pew patterns, and a more relaxed saloon, where the manager, Mr T Williamson, lives in constant expectation of film celebrities. Customers, however, seem to come mainly from the nearby market

THE SCOTS HOOSE, Romilly Street. GER 3961. Not surprisingly, the landlord, "Jock" Ansell, is a Scot. He is a retired musician and has worked with such stars as Jack Hylton and Bruce Forsyth. His pub was once the haunt of the Crazy Gang. Nowadays he prides himself on the finest selection of whiskies in Soho. You can buy a nip of Glen Grant (100 degrees of proof malt whisky) for 3s 6d. Gold-painted thistles decorate the walls, but otherwise the atmosphere is disappointingly English, with a recurring chant of "arf a bitter, guv."

THE CORONET, Soho Street. GER 2000. An attempted reproduction of a Bavarian "beer keller," with a harsh flooring of crazy paving, and heavy wooden benches, carved with such patriotic *leitmotivs* as "Knud." The barmen are dressed in green peasant waistcoats, and the heavy blond beer is imported specially from Munich, at 3s a half-pint. Lunchtime food includes a number of chicken dishes in various Germanic disguises, and bockwurst. The manager, Andrew Milo, is organising a special trip to the Oktober Fest in Munich, for those who want to sample the genuine thing. There is a straightforward English bitter bar for the more squeamish members of the drinking public

THE YORK MINSTER, Dean Street. GER 2799. This homely little establishment has come to be known as the "French House." It is the home of French pavement artists, and specialises in French aperitifs. A glass of "hygiénique oxygénée," or "Maurice Rayer, le véritable guignolet d'Anger" provides an ideal stimulant to dinner in Soho or to an evening at the theatre. Most of these exotic brews cost between 3s 6d and 4s. Gaston Berlemont, the landlord, sports an incongruous pair of handlebar moustaches, but has all the vivacity of a Latin. Of English bitter, he says, "ah, zat ees coloured watère"

THE HORSESHOE HOTEL, Tottenham Court Road. MUS 3047. There is an alarming shortage of genuine cocktail bars in the West End, but the Horseshoe – which has four public bars – has a private cocktail bar which can be hired for special functions. This ensures a truly personal atmosphere, and for once beer can be banned altogether. Interested parties should contact the Manager, Mr M T Walker

COCKTAIL BAR, GREAT WESTERN ROYAL HOTEL, Paddington Station, W2. PAD 8064. As railway lines were axed, it seems British Rail went out of their way to improve standards at their terminal hotels. They are succeeding here, and getting away from the widespread view that railway catering establishments are monstrous mausoleums. In the cocktail bar, I found the service quite incredible. Besides prompt attention and nicely prepared drinks, the unobtrusive offering of titbits and snacks was welcome

ANDALUSIAN BAR, MARTINEZ SPANISH RESTAURANT, Swallow Street, W1. REG 5066. If you rate yourself as a Latin lover, take your girl here before dining upstairs or going on to some other romantic spot for a meal. Although it's a rather extensive room, the setting is conducive to fingertips touching across the table. Lovely wrought-iron, an air of balmy evenings in warm climates . . . and one almost expects to see girls flutter their eyes behind fans. Impeccable range of sherries from the cellars

SPORTING BARS

THE STAR TAVERN, St John's Wood Terrace, NW8. A must for cricketing enthusiasts. Mr Arthur "Bill" Jones, the tenant-manager, is proud of the fact that five test captains gathered together one evening three years ago. Visitors still come here in the hope of seeing famous faces in the cricket world, or simply for some stimulating chat about their favourite sport. Two bars and a nicely secluded snug room. Hot snacks at lunchtime, and if rain doesn't stop play, a weekend barbeque on the forecourt

MARQUIS OF GRANBY, 4 West Street, Epsom. EY 21065. This is my favourite Epsom pub, and I tip it strongly for Derby Day . . . or any other time you care to make the trip there for a racing day out. Landlord Mick Flanagan provides drinks, tips and stories at the drop of a whisper. And attractive wife Nora holds court in the tiny, crammed side-section of the bar. Service impeccable, food excellent, nicely pitched atmosphere. On Sundays, lovely girls call in for drinks and chaff. On summer evenings, dozens of Young Conservatives from headquarters across the street pack the forecourt and are liberally decorative

the 'Fifty Five' restaurant
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Everything's new except the food
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Redesigned and refurnished throughout, the Fifty Five's open again—early for lunch, late for dinner. There are now two dance floors and two bands. She'll love it. Reservations: GRO 1168 & HYD 2011. 55 Jermyn Street, S.W.1.
(Take her another time to the Boulevard Restaurant at 56 Wigmore Street. That's just been re-opened too after extensive rebuilding.)

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DAY OUT

EXHIBITIONS

NORMAN UNDERCROFT, Westminster Abbey. Abbey treasures shown to celebrate the 900th anniversary. M-Sat: 9.30-5.0

JAPAN INFORMATION CENTRE, 9 Grosvenor Square, W1. Castles in Japan. Photographs of fortresses from the early 17th century by Munekazu Inoue. Until 30 Sept: F 10-5.30

HEAL'S, Tottenham Court Road, WC1. Gardens Are For Living In. Until 26 Aug: M-F 9-5.30, Th 9-7, Sat 9-1

CEYLON TEA CENTRE, 22 Regent Street, Piccadilly Circus, W1. Display of beautiful and unusual teapots. Exhibits from all parts of the world range from the earliest Yi-hsing Chinese pots to Victoriana, including a Royle's patent teapot and one made of cut-glass. Until 26 Aug: M-F 10-6.30, Sat 10-1

NATIONAL BOOK LEAGUE, Albemarle Street, W1. Paperbacks published since July 1965. Every variety of book from science-fiction, through romance, to physics. Until 2 Sept: M-F 11-6.30, Th 11-8, Sat 11-5

LONDON AT LUNCH

THURSDAY 18 AUGUST

Play: *The Interview.* Theatrescope, Little Theatre, Garrick Yard, St Martin's Lane. 5s with snacks. 12.15 & 1.15 (also Fri)

Plays: *The Sparrow and the Cuckoo & The Open Door,* Quipu, Arts Theatre Club, Great Newport Street. 5s, snacks available. 12.15 & 1.15 (also Fri)

FRIDAY 19 AUGUST

Recital: Malcolm Davey, organ. St Stephen Walbrook. 12.30

Lecture: A Mesopotamian Flood Legend. British Museum. 1.0

MONDAY 22 AUGUST

Play: *A Pound on Demand.* Quipu, Arts Theatre Club, Great Newport Street. 5s, snacks available. 12.15 & 1.15 (also T & W)

Play: *The Governor's Lady.* Theatrescope, Little Theatre, Garrick Yard, St Martin's Lane. 5s with snacks. 12.15 & 1.15 (also T & W)

Lecture: African Sculpture – the Yomba Tribe. British Museum. 1.0

TUESDAY 23 AUGUST

Band of the Life Guards. Paternoster Square, St Paul's Cathedral. 12.0

Lecture: Rossetti – The Annunciation. Tate Gallery. 1.0

Dialogue between Jessie Matthews and the Rector. St Mary-le-Bow, Cheapside. 1.5

WEDNESDAY 24 AUGUST

Caught in the Act – an "improvisation." Jeanetta Cochrane Theatre, Holborn. Tickets 2s 6d. 12.45

"Love London," two-hour conducted tour of the City. Temple Station. 2.30

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555). Th 18 Aug: Bewick and English country life (illustrated). 3.0
F 19 Aug: the Assyrians. 3.0
Sat 20 Aug: Biblical manuscripts. 3.0
M 22 Aug: Medieval society in Medieval manuscripts. 3.0
T 23 Aug: outstanding objects from Roman Britain. 3.0

GEOLOGICAL MUSEUM, South Kensington, SW7 (KEN 9441). Th 18 Aug: earthquakes. 3.0
F 19 Aug: pebbles. 3.0
M 22 Aug: the underwater search. 3.0
T 23 Aug: mountain scenery in Britain. 3.0

NATURAL HISTORY MUSEUM, Cromwell Road, SW7 (KEN 6323). With films. Th 18 Aug: London's forest. 3.0
F 19 Aug: life in the Highlands. 3.0
Sat 20 Aug: dinosaurs. 3.0
M 22 Aug: rhinoceroses. 3.0
T 23 Aug: English countryside. 3.0
W 24 Aug: seashore life. 3.0

TATE GALLERY, Millbank, SW1 (TAT 4444). Th 18 Aug: English bronzes, Laurence Bradbury. 3.0
Sat 20 Aug: the nature of abstraction, Laurence Bradbury. 3.0
T 23 Aug: pictures without titles, Laurence Bradbury. 3.0

Calf-love as demonstrated by two children at London' Mobile Zoo. From 18 to 20 August the Zoo is in Southwa Park.

SPORT

FLAT RACING

Goodwood. Wed, Thurs. (Trains from Victoria and London Bridge)
Lingfield Park. Fri. (Special trains from Victoria and London Bridge)
Newmarket. Sat. (Trains from Liverpool Street)

CRICKET

Final Test Match. England v West Indies. Thur, Fri, Sat, Mon, Tues. The Oval, Kensington. 11.30 am (11 am Tues)
Surrey v Gloucestershire, starts Wed, 11.30 am. The Oval

ATHLETICS

British Games and international meeting. White City, Sat

GREYHOUND RACING

Friday at Charlton, Harringay, Hendon, Wimbledon, West Ham. All 7.45 pm; Park Royal, 2.30 pm
Saturday at Catford (7.30), Clapton (7.45), Crayford (7.30), Hackney (7.45), New Cross (7.30), Stamford Bridge (6.15), Walthamstow, White City (both 7.45)

ASSOCIATION FOOTBALL

First Division
Arsenal v West Ham. Highbury. Tues, 7.30 pm. (Piccadilly Line to Arsenal)
Chelsea v Nottingham Forest, Stamford Bridge. Wed, .30 pm. (District Line to Fulha Broadway then walk)
Fulham v Everton. Crave Cottage. Sat, 3 pm. (District Line Putney Bridge then riverside wa
Tottenham Hotspur v Lec United. White Hart Lane. Sa 3 pm. (Trains from Liverpool treet to White Hart Lane)
West Ham v Chelsea. U on Park. Sat, 3 pm. (District Lin o Upton Park)

Second Division
Charlton Athletic v Bol n Wanderers. The Valley. S 3 pm. (Trains to Charlton fro Charing Cross or London Bridge)
Crystal Palace v Carlis United. Selhurst Park. Sat, 3 pr (Trains to Thornton Heath from Victoria)

FOR CHILDRE

THURSDAY 18 AUGUS

Mobile zoo, including calves, lambs, rabbits and pony rides. Southwark Park until Sat 20 Aug: from 11.0
The Adventures of Mr Toad. Battersea Park Concert Pavilion. 2.15 & 4.15; also Fri, Sat
Hogarth Puppets. Grove Hall Park, 2.30; King Edward Memorial Park, 7.0; King George's Field (Stepney), 4.30

FRIDAY 19 AUGUST

Punch and Judy. Bermondsey Spa, 11.0, Dulwich Park, 3.0; Goose Green, 11.0, Leathermarket Garden, 3.0
Aladdin. Hammersmith Park, 3.0; Little Wormwood Scrubs, 11.0
Cinema shows. Hurlingham Park, 3.0; Kennington Park, 7.0; Ravenscourt Park, 11.0

SATURDAY 20 AUGUST

Briar Rose – the story of Sleeping Beauty. Little Angel Marionette Theatre, Cross Street, N1. 3.0 & 5.0
Punch and Judy. Newington Gardens, 11.0; Warwick Gardens, 3.0

NIGHT OUT

Most clubs in London are feeling the chill winds of summer taking away most of the customers to the fleshpots of Beirut and Bournemouth, so I wasn't expecting a great crowd at Fanny's Bistro, the downstairs restaurant and discothèque in Maddox Street, owned by Tom Hustler.

I can only assume that most of Mr Hustler's customers have gone off Bournemouth because the place was agreeably full by the dancing hour of 10 pm.

Now Mr Hustler has long cherished a reputation as the darling of the debs, he has been photographing them for longer than I care to remember, but I am glad to see that the customers in Fanny's are not exclusively debby. The "presented" minority are fine in small doses, but they tend to get a bit overbearing *en masse*. Tom Hustler has been wise enough to mix the type of customer he gets.

Records, down there, don't just materialise over the speakers. Pretty Sheila Anstey, 21, is one of the disc jockeys, and she thought of the idea of a disc menu; each record is numbered, entered in a book and handed round to the customers. To save the customers bellowing their choice across the room, Sheila also supplies a pad and pencil. It is one of the more sensible innovations I have come across, and one idea which could well be copied by other establishments.

The club décor is universal black, with massive relief in the shape of Mr Hustler's celebrated photographs, blown up to almost life size; the service is attentive and the food is adequate.

john viner

GAMING

LE CERCLE, 5 Hamilton Place, W1 (GRO 5050). Opens 10 pm. Membership by introduction only. Blackjack, roulette, chemin de fer and backgammon. Minimum stakes about 10s. Bar and restaurant

CHARLIE CHESTER CASINO, 12 Archer Street, W1 (GER 7045). Open 24 hours. Life membership 2 guineas. 10s session charge. Blackjack, Las Vegas, dice and roulette. Limits 2s 6d & £100. Licensed restaurant and night club

MAZUREA, 4 Denman Street, W1 (GER 3547). Gambling 9 pm till end of play. Annual membership 10s 6d. Blackjack, poker and roulette. Minimum stakes 5s; maximum £1. No restaurant but sandwiches provided at the bar. Normal licensing hours

NEW CASANOVA, 52 Grosvenor Street, W1 (MAY 1463). Opens 10 pm. Annual membership 2 guineas. Backgammon, blackjack, roulette and chemin de fer. Craps table. Minimum stakes about 5s. Restaurant till midnight

QUENT'S, 22 Hill Street, W1 (HYD 7766). 6.30 pm onwards. Inclusive membership 2 guineas a year. Roulette, blackjack, craps and billiard room. Minimum stakes vary from game to game. 2s 6d-£2. Bar and restaurant

RIVER CLUB CASINO, 129 Grosvenor Road, SW1 (VIC 1621). Bar opens 5.30 pm, closes about 12.30 am. Gambling starts around 9 pm. Last dinner served 1 am. Membership for club and restaurant 8 guineas a year; 2 guineas for temporary membership. Blackjack, roulette, American roulette, craps and chemin de fer

DISCOTHEQUES

BLAISE'S, 121 Queen's Gate, SW7 (KEN 6228). Restaurant reservations (KEN 9971). 9 pm-2.30 am. Membership 2 guineas. Mon-Thurs entrance free to members till 11 pm. Fri 10s. Sat 10s 6d girls, 12s 6d men. *A la carte* menu about £1 per head. Different live group every night. Roulette, blackjack

DOLLY'S, 57 Jermyn Street, SW1 (GRO 5927). 10.30 pm-4 am. Closed Sundays. Annual membership 5 guineas. No entrance fee. Cover charge 25s which includes first drink. Miniature whisky 12s. Wines 36s. Steaks and spare ribs. Special breakfast from 3 am

EMMA'S (at the Yard Arm), River Thames, WC2 (TRA 3011). 10 pm-3 am. Annual membership 5 guineas. Meals approximately 30s per head plus wine. Restaurant open till midnight

THE IN PLACE, 2 Allsop Place, NW1 (HUN 1873). 9 pm-4 am. Licensed till 2.30 am. Every night. Annual membership 3 guineas, 1 guinea for three months. Entrance fees vary, 5s-£1. Guests extra. *Entertainment:* gambling

THE 'PHONE BOOTH, 2 Allsop Place, NW1 (HUN 2989). Licensed bar 6 pm-2.30 am. Restaurant 8.30 pm-3 am. Membership 21s for three months. *Entertainment:* boule, chemin de fer, blackjack, dice. Stakes vary

SCOTCH OF ST JAMES'S, 13 Mason's Yard, Duke Street, SW1 (TRA 6109). 10 pm-4 am. Entrance: free except on gala nights; all guests £1. Grills menu about £1 per head. Drinks, singles 5s. Bar closes 3 am, drinks stop 3.30 am

SIBYLLA'S, 9 Swallow Street, W1 (REG 7447). 10.30 pm-4 am. Annual membership 7 guineas. Cover charge £1 a head. Meals approximately 30s per head plus wine. Drinks by the miniature, 12s 6d. Live group every night. Licensed till 3 am

SPECTACULARS & CABARETS

ASTOR, Berkeley Square, W1 (GRO 2366 & 3181). 10 pm-4 am. Closed Sundays. One-hour cabaret at 1 am. Annual membership 1 guinea. No entrance fee but minimum food charge of 25s. Two bands

ELYSEE, 13 Percy Street, W1 (MUS 4804 & LAN 3988). Midday-3 pm and 6 pm-1 am daily including Sundays. Cabaret of Greek music and dancing twice nightly. International cuisine and menu specialising in Greek food, *à la carte* only, about 21s per head weekdays (30s per head weekends)

EVE, 189 Regent Street, W1 (REG 0879). 9 pm-4 am. Entrance 30s members and guests. *A la carte* menu about 35s per head plus wine. *Entertainment:* floor show at 10.30 pm and 1 am

L'HIRONDELLE, Swallow Street, Piccadilly, W1 (REG 0362). 7 pm-4 am. Shows at 10.30 pm and 1.30 am. Three-course dinner, dance and show 55s (Sat £3). Wine about £2-£2 10s. *Entertainment:* Currently: Jennie Lee

MEXICAN ROOM, El Sombrero, 142/144 Kensington High Street, W8 (WES 0572). 8 pm-2 am. Closed Sundays. *A la carte* menu only 6s-30s. Dancing 8.45 pm-1 am to El Sombrero Trio. Revue at 11.15 pm. Licensed till 2 am

TALK OF THE TOWN, Theatre Restaurant, Hippodrome Corner, Leicester Square, WC2 (REG 5051). Theatre restaurant 8.15 pm-1.15 am. Inclusive charge for three-course dinner, dancing and show 59s 6d (Mon-Fri); 65s (Sat). *Entertainment:* Until Sat: Johnny Mathis. From Mon: The Seekers

YOUNG'S, 13/15 West Street, WC2 (TEM 2322). Ground floor, midday-midnight daily; midday-11 pm Sundays. Dancing floor 8 pm-2 am excluding Sundays. Ground floor 15s *table d'hôte* and from 15s *à la carte*. Dancing floor 30s minimum. Dancing to three-piece band starting at 8 pm. Cabaret

DINNER & DANCE

ANNABEL'S, 44 Berkeley Square, W1 (MAY 3558). 6.30 pm for drinks till late. Food from 7.45 pm. Annual membership 12 guineas; temporary or under-25 membership 5 guineas. Dinner-dancing about £6-£7 per head. Discothèque, late dining club

CHANTICLEER, Roebuck House, Palace Street, SW1 (VIC 5695). 6.30 pm-3 am (not Sundays). Cover charge 5s. Dinner approximately 30s per head plus wine. Two bands and a singer

FIFTY-FIVE BAR & RESTAURANT, 55 Jermyn Street, SW1 (GRO 1168 & HYD 2011). 11.30 am-3 pm lunch; 5.30 pm-3.30 am dinner. 055 Room 9.30 pm-3.30 am. Closed Sundays. *A la carte* lunch with wine about 25s per head. Full *à la carte* dinner about 30s per head. Music in the 055 Room 11.15 pm-3 am by Richard Bono and his Trio

PLAYBOY CLUB, 45 Park Lane, W1 (MAY 6001). The VIP Room 7.30 pm-3.30 am. Dinner, dancing and cabaret 3 guineas. Late-late breakfast 1.30 am. Cabaret and dancing at 9 pm, 11 pm and 1 am in the Playroom, extra late show on Saturdays at 8 pm, 10 pm, midnight and 1.30 am. Also gaming and discothèque

RENAISSANCE CLUB, 39a Harrington Road, SW7 (KEN 7761). 11 am-3.30 pm & 5.30 pm-1 am. Annual membership 21s. *A la carte* menu. Licensed till midnight; supper licence till 1 am. Dancing to three-piece band

THE STABLE, 123 Cromwell Road, SW7 (FRO 1203). Just opposite London Air Terminal. 7 pm-2.30 am dinner. Closed Sundays. *A la carte* approx £3 per head including wine. Continental cuisine. Dancing 10.30 pm-2.30 am to the Andrè Markides Trio. Licensed till 2.30 am

VILLA DEI CESARI, 135 Grosvenor Road, SW1 (TAT 7453 & VIC 9872). Closed Mondays. 7.30 pm-2.30 am. Speciality, Roman food. Dinner for two with wine about £5-£6. Dancing to two bands till the early hours. One of the best river views in London

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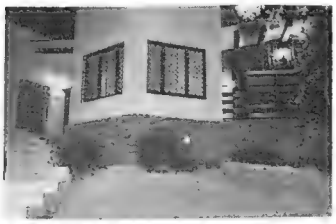

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PROPERTY

The lease and contents of one of London's most luxurious flats are being offered for sale by Jackson-Stops & Staff, 14 Curzon Street, W1. It is in Cumberland Terrace, one of the exquisitely restored Nash terraces facing Regent's Park.

The first floor flat was owned by the late film magnate, Mr Stuart Levy, a partner in Anglo-Amalgamated Film Distributors Ltd. All the main rooms overlook the park and are quiet and sunny. The flat has been lavishly equipped and decorated and the contents are included in the £37,500 price for the lease, which runs until July 1992.

The drawing-room leads on to an attractive balcony and there is a study-cum-bar as well as a spacious dining-room. There are four bedrooms and two bathrooms, a garage and a storeroom. Tenants have the use of the private gardens in front of the building. Day and night porterage service is provided and the flat has full underfloor central heating.

The rental is £685 exclusive of rates, which are £581 a year. Until November 1968 the service charge is £670 a year.

"Spacious and dignified"

Blake & Co, 103 Mount Street, London, W1, are offering the lease of what they describe as "a spacious and dignified residence in Belgravia at a much reduced price." In fact, they are selling the lease of Lady Lewisham's former home, 12 Chester Street.

This town house is close to Belgrave Square. The lease is held directly from the Duke of Westminster and has a term of 16½ years unexpired. There is a ground rent of £230, and the agents say the asking price is £12,000 – but this is open to negotiation.

A special feature of the house is a winter garden leading to a roof garden on the half-landing between the ground and first floors. The house is spacious, with eight bedrooms, four bathrooms, three reception-rooms and also staff quarters of four rooms, a kitchen and bathroom.

Pop singer Adam Faith has decided he wants to live nearer the centre of London. He has asked Knight, Frank & Rutley to find a buyer for his house, Tudor Court, The Mount, Esher. The house is ideal for anyone who values their privacy. It is surrounded by a wall and a hedge and is in a completely secluded position on the edge of Esher.

The west drawing room of the Cumberland Terrace flat whose lease and contents are being offered for sale by Jackson-Stops & Staff, features an Adam-style fireplace.

Tudor Court, The Mount, Esher, has been placed on the market by pop singer Adam Faith. Surrounded by a wall, it's an excellent buy for anyone who values their privacy.

Pembroke House, Valley End, Chobham, Surrey, set in park-like surroundings, will be offered for auction by Alfred Savill & Sons acting in conjunction with Tuffnell & Partners.

There are three reception-rooms, a billiards room, four bedrooms, two bathrooms and staff accommodation; also complete oil-fired central heating. The grounds of Tudor Court include rose gardens, a fine rockery and a small water garden. The agents are asking for a price in the region of £30,000 or over.

A handsome Surrey house and residential estate will be offered by auction. Pembroke House, Valley End, Chobham, is a Georgian-style house built in 1960. The house overlooks 120 acres of farmland, which includes modern farm buildings and three cottages. Built of mellowed brick with a blue slated roof, the house has three reception-rooms, six bedrooms and four bathrooms, plus oil-fired central heating.

doreen king

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No correspondence.

JOINT WINNERS of the Danny La Rue Balloon Contest were Jane Ray, 22, Grand Court, Eastbourne, and Edward F Johnson, 456, The White House, Regent's Park, NW1. They both submitted "I've Got You Under My Skin."

Patrick MacNee is saying

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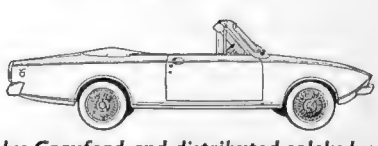

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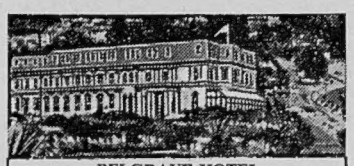

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London Letters

In defence of Lennon

It's high time that somebody came out in support of John Lennon and his remarks to Maureen Cleave. Surely he has only had the courage to say something that everybody, including our clergy, has known for a long time? Millions of kids wait in pouring rain for hours for a glimpse of the Beatles, but how many bother to walk the few hundred yards to their church on Sunday?

Surely John Lennon, as a Beatle, is exactly the right person to open the public's eyes to this new and sad state of affairs. **Eric Swayne, Douglas Court, NW6.**

Fluoride

Some country villages have a water supply with naturally occurring fluoride. Over many years, there has been no difference in the incidence of cancer in the high-fluoride and low-fluoride villages. There has been a very noticeable difference in the teeth, however, with far less childhood tooth decay in the high fluoride area. **Lincolnshire doctor (Name and address supplied).**

Thanks

Just a note to tell you that I truly loved "The London I Love." I felt that you did such a fine job in capturing my excitement while in London. I also was so pleased with the photo. All the gals in the fashion office helped to make it a "real" picture! **Eva Marie-Saint, Chatel-Guyon, France.**

Wild about Mary

Thank God for *London Life*. Had it not been for you I would never have known that "busy Mary Bee is swinging round the London she loves" (p 19, 6 Aug issue). Nor would I have discovered that Mary, "blonde, blue-eyed and 21," is "gregarious, although she has no steady."

Just back from St Tropez, you say? Could you please send someone round to Sibylla's to find out, because I'm going insane with worry. **Bill Patten, Hall Lane, Upminster.**

Request from Tengah

RAF, Tengah, Singapore, has a closed-circuit broadcasting system. We would very much like to broadcast messages and record requests from people at home to personnel serving at Tengah. Requests should be addressed to: "Requests From Home," RAF Station, Tengah, c/o GPO Singapore. **Vernon D Lane, Tengah Broadcasting Service.**

For the birds

Someone said on the TV the other day that hen budgies don't talk. Of course they do – you should hear ours! As if you could keep any hen budgie from talking . . . like hen people! **Nancy Thorsby, Belsize Park, NW3.**

Road fund build up

The brothers Winters (6 Aug) may not have noticed it, but my fellow motorists are already attempting to build up the road fund to the tune of £17 10s each per annum. **C Stevens, Ainsdale Close, Worthing.**

Doubles

They say everyone has a double, and I wonder if other readers agree with me that Sir Stanley Matthews and Joe Loss resemble each other; also Roger Moore (the Saint) and Edmund Hockridge. **(Miss) J R Abram, Birmingham, 14.**

No place for pigeons

Suzy Mapwepwe's love of pigeons (13 August) is staggering. Surely civilised London is no place for these fat, greedy, dirty, lecherous, stupid birds. Let's find the pigeons' graveyard and I'll help shovel them in. It is my ambition to kick one like a football, but every time I get near enough the bird flutters away. Add crafty to the above adjectives. **Richard Curwen, Great James's Street, W1.**

Happy men of MWB

How very efficient the Metropolitan Water Board is. At 5.35 pm on 8 August the mains burst outside my apartment. The men worked happily through the night repairing the damage and when I awoke at 11.30 am next morning all was mended. These are the sort of men Britain needs today. **Jennifer Little, Holland Park, W11**

Paris - dead or alive? That's the provocative cover story for next week's

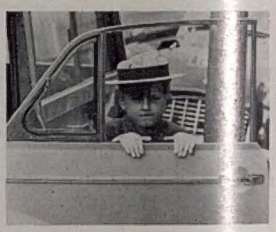
london life

Fashion writer Sarah Drummon takes a rational loo at this year's Paris Collections and presents four pages of colour coverage – the first colour pictures from Paris – of th fashions you will want t wear most this autumn. But is the vitality and in ention still there? Are the coll tions still the focal point f world fashion? Find out in next wee 's

london life

How soon does a ch d go to school these d s? That's a major feat e in next week's

london life



Karin Hart examines the ursery kindergarten and pre-prep schools in Lo don: talks to the teachers, the parent and the tiny pupils then selves. With tender and brilliant photographic cover ge by John Kelly, this is vita readin for every parent. In next week's

london life

There is, too, the weekly guide to London's entertainment scene theatres, cinemas, art galleries and restaurants examined and presented for your enjoyment. There are many other pages to make you laugh, think, remembe and open up new fields of discovery in

london life

Also a special two-page beginning-of-the-season featur on London's Soccer clubs, and what they offer the loyal fans.

London Life, incorporating The Tatler, is printed by Gale & Polden Ltd., 28 Craven Street, London, WC2, at the Wellington Press, Aldershot, Hants. London Life is publishe

'TERYLENE' CARRIES IT OFF

Janet insisted we elope. Left arrangements to her... L-plates, false beard, ladder. Was halfway down to earth when torch suddenly shone into face. My mother. Kept saying would make me ward of court. Luckily I was wearing 'Terylene' suit, so was able to cut quite an impressive figure in situation where might easily have looked absurd.

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